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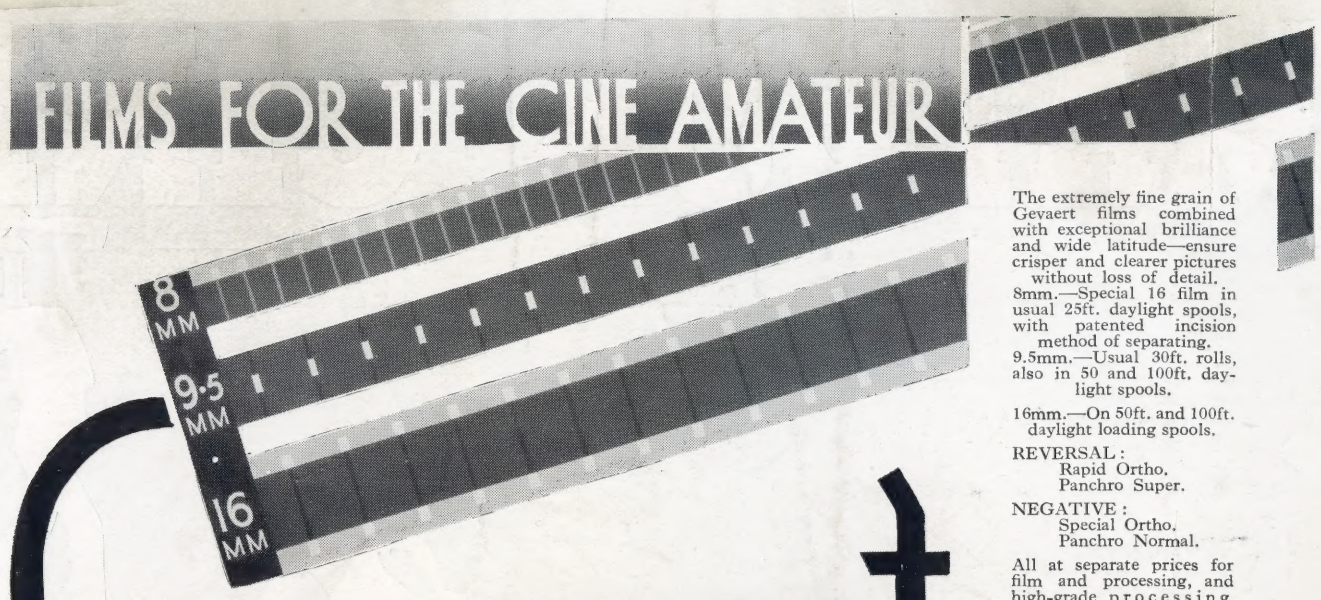

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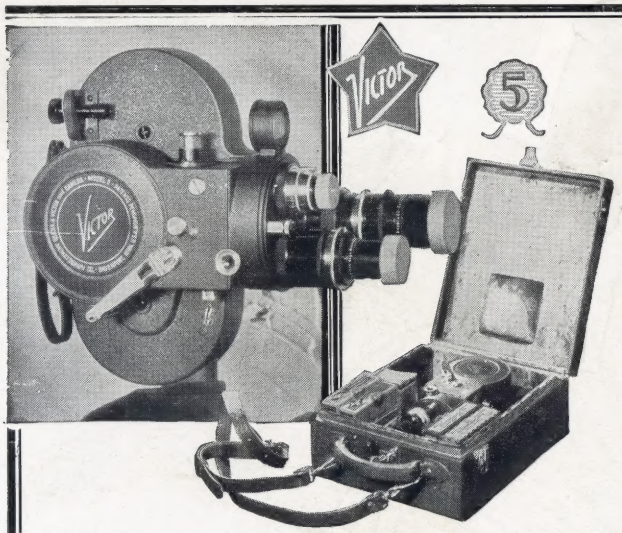

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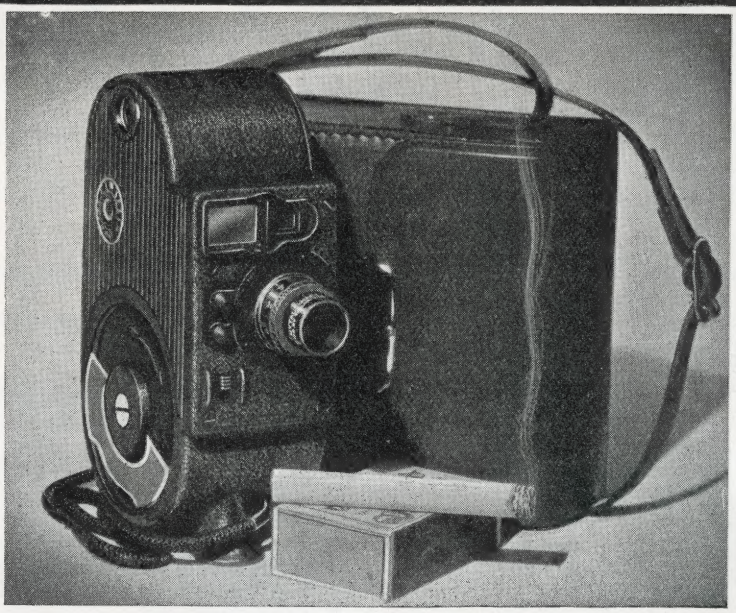

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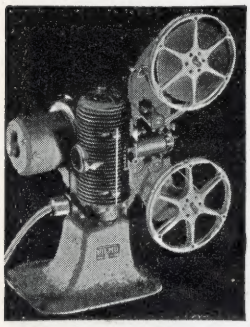

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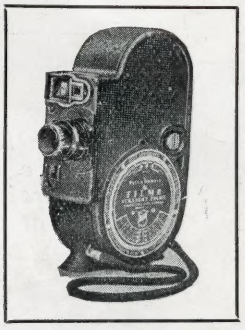

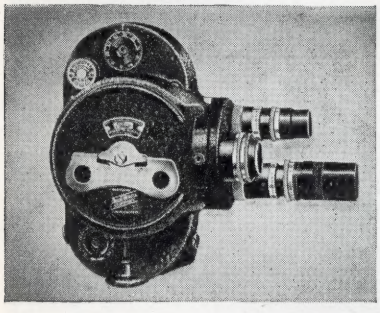

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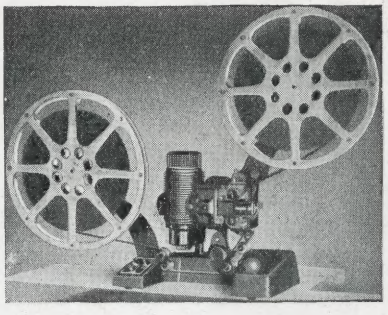

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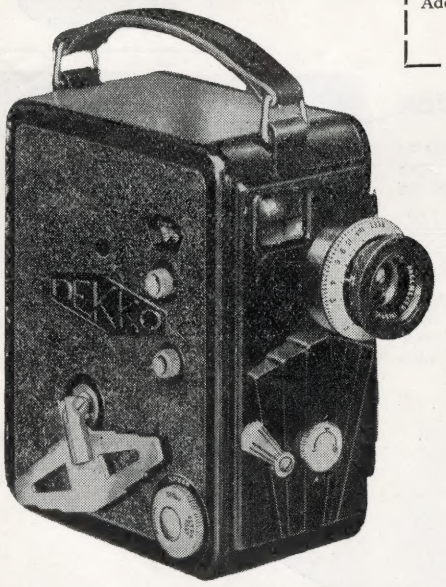

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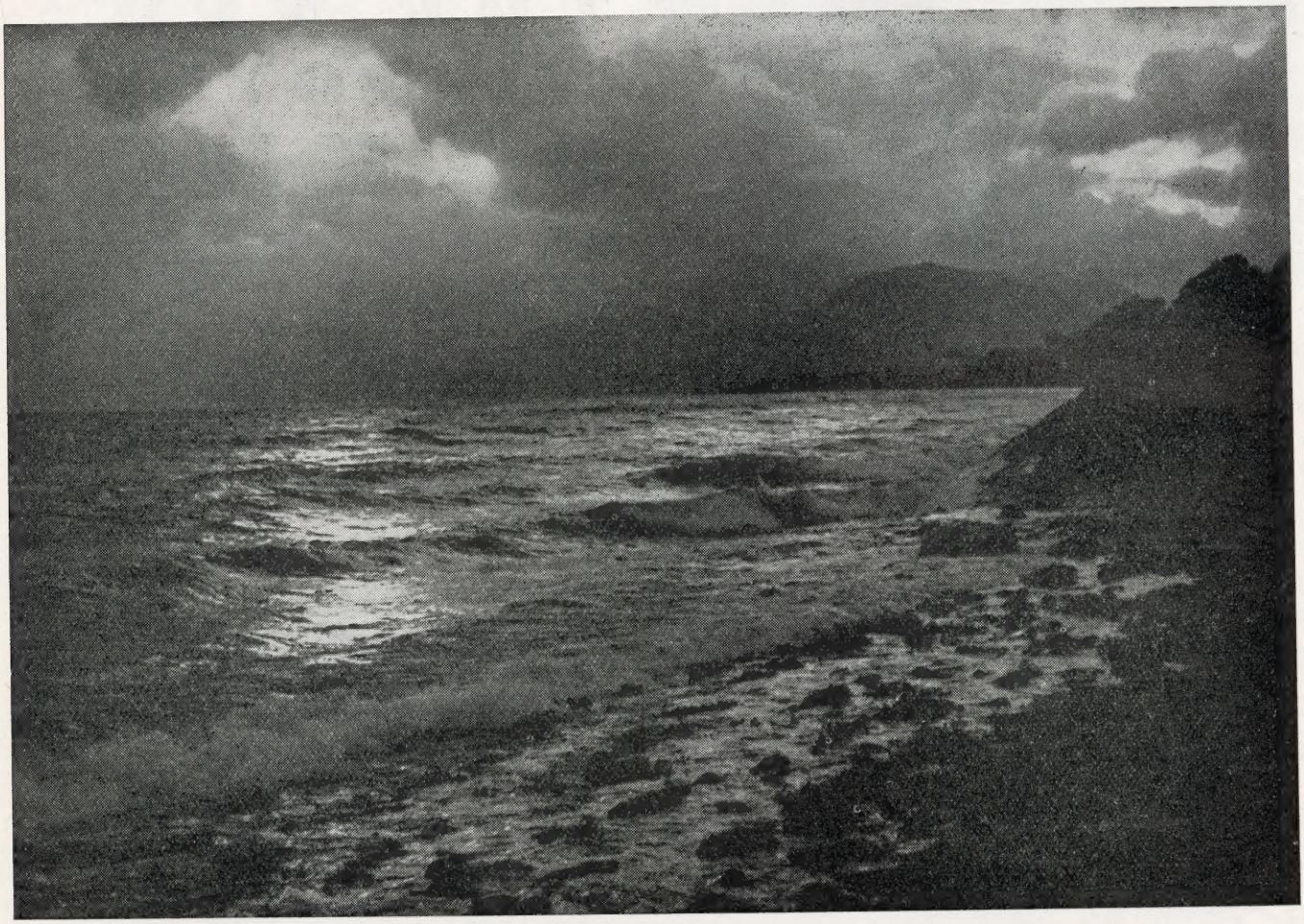

Capture your seaside holiday in colour. *An article on using the new Kodachrome film appears on page 75.*

ANOTHER ENLARGED ISSUE!

PRINCIPAL CONTENTS

FILM PRODUCTION FOR AMATEURS. By Andrew Buchanan 62
THE APPROACH TO DOCUMENTARY. (Interview with John Grierson) 67
OVERCOMING FILM SCRATCH ON 9.5 mm. By Donovan E. H. Box 71
GETTING ACQUAINTED WITH KODACHROME. By F. R. Hartwell 75
MOVEMENT AND REST. By A. Vesselo .. 77
GETTING BEST RESULTS WITH 8 mm. CAMERAS. By Eric F. Impey 79
THE PSYCHOLOGICAL FILM 81
REVIEWS OF READERS' FILMS 84
MAKING YOUR CRUISE FILM 89
LATEST APPARATUS 96
WHAT THE SOCIETIES ARE DOING 98
RUNNING COMMENTARY. By "Sound Track" 105

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THE EDITOR to his READERS

CONSIDERABLE interest has been aroused by the announcements in recent issues of the forthcoming publication by "Amateur Cine" of the remarkable book, "Amateur Films," by Alex Strasser. This work created something of a furore in amateur cine circles in Germany; the translation by Mr. P. C. Smethurst, with whose work our readers will be familiar, is distinctive in that while faithfully preserving the spirit of the original it yet has a quality of its own.

"Amateur Films" is now ready and can be obtained from your newsagent or cine dealer or direct from "Amateur Cine," price 7s. 6d. (by post 8/-). The folder in this issue gives further details.

* * *

IT is a matter for congratulation that the 16mm. sound film has now been standardised in this country. As readers are aware, there have been two different standards during the past two years, the difference lying in the position of the sound track and the side faced by the emulsion. The sponsors of both systems, however, agreed, in a public-spirited manner, to accept the ruling of an independent arbitrator to be appointed by the British Standards Institution, to whom they referred the question. The arbitrator was Lord Riverdale, who, after hearing all the evidence, ruled that the S.M.P.E. standard shall be adopted as the British standard.

This decision (runs the report later issued) which, it must be remembered refers only to 16mm. sound film, will shortly be implemented by the issue of an appropriate British Standard Specification. In the meantime the constituent parts of the British Empire have been consulted and it is anticipated that they will accept this decision, Australia having already indicated her willingness to do so. The agreement means that throughout the English-speaking world educational films—and for that matter, other types—will be interchangeable and should give a great impetus to the sound film movement. Among the sub-standard S.O.F. films affected, Gaumont-British announce that steps have already been taken to ensure the uninterrupted use of the G.B. library, while Western Electric inform us that they have developed a new type of portable sound equipment, conforming to the British standard, which will supplement their sound-on-disc equipment.

* * *

FROM correspondence that has reached us and from comments we have heard it would appear that, notwithstanding the various official statements which have been made on the relationship between the Institute of Amateur Cinematographers and the British Institute of Cinematography, superficial and irresponsible statements have been made to the effect that the I.A.C. is no longer existent, that the B.I.C. is to serve the interests of professionals only, that the amateur is to be neglected and that the I.A.C. badges are obsolete. None of these things is true.

The I.A.C. is an incorporated body which still exists for the benefit of the amateur. Its constitution has not been changed in the slightest. The B.I.C. was founded as an Academy of cinematic arts and sciences for the collection and dissemination of knowledge. As a recognition of the work of the I.A.C. in sponsoring the B.I.C. it has been laid down that all members of the I.A.C. elected prior to January 1st, 1936, will become associate members of the B.I.C. without extra charge of any kind, provided they make application on the requisite form, which can be obtained from the honorary general secretary. This privilege is not, however, extended to members who have been elected on or after this date.

The B. I. C. badge is used only by full members of the B.I.C. and this badge will not be used by associate members, who will continue to use the I.A.C. badge. The I.A.C. has done much valuable work and it would indeed be regrettable were it hampered in that work by uninformed statements such as those to which we have referred.

The intense preoccupation of childhood provides fascinating cine material. Always film your little subjects when they are unconscious of the camera.

FILM PRODUCTION

The first article in this series, "Film Fundamentals," which appeared last month met with a most enthusiastic reception. The series is designed to constitute for the reader a simple course of lessons in film making. The author will end each article with a little examination in the form of questions which the potential director may answer in his own way, and in his own time, and he will also answer them in succeeding articles. In this way the reader will make logical progress, for the effect on him of studying first principles first will be a restraining influence that will distract him from tackling advanced forms of production before he has really understood the medium in which he is working.

IN the first lesson we studied film fundamentals, and how a number of separate film strips, each meaningless, can be unified, and given a semblance of life. And so, having discovered the basic, technical principles of our medium, we now proceed to learn the several essential stages through which a film must pass before it evolves into tangible form.

First and foremost, is the *Idea*, born in the director's mind. Maybe, he saw a car smash, a model dairy, a ballet, or some penguins, and one or other of these sights planted the germ of an idea within his brain, which, if sufficiently developed, would make a film. Now the development of the first idea, and the capturing of it on paper is known as the preparation of the *Treatment*, which should appear as a short, simply written account of the proposed subject. Its success lies in its continuity, every event and incident leading logically and easily to the next. Interest must be sustained throughout the narration, by carefully planning the *position* of all important happenings, so that the next shall be more appealing than the last.

Correct Planning of Dramatic Incidents

Although I am not advocating the production of fictional films at this stage, I must refer to them, in order to exemplify the correct planning of dramatic incidents. For instance, if you have an original idea involving the fall of a man downstairs, a charge of mad elephants, and a flood that wipes out London, you should restrain a desire to introduce these high-spots one after the other or to design your story so that they appear in their wrong order. After elephants have charged, and London has been wiped out, a mere fall downstairs counts for little, and you would have no greater incident to portray. Therefore your continuity should be planned to introduce the falling man at the opening, the elephants in the middle, and the flood towards the end, in order of dramatic value.

That is, of course, an exaggerated example, but it points out the method of planning contents in a Treatment. The actual writing of it should embody neither dialogue, nor the text of titles, but merely a description of the action, and the locations it occurs in. Moreover, the Treatment should be completely non-technical. When you have revised it until it describes a story that begins properly, unfolds logically, constantly increases the dramatic interest, reaches a skilfully constructed middle, and thereafter *ascends* towards a climax that transcends everything preceding it—then, and only then, do you begin to prepare your Scenario, or Shooting Script, which will contain all details necessary for actual production.

Elaborating the Idea

The Shooting Script is to be an elaboration of your original Idea, which has passed the Treatment stage, and will now become a catalogue of many film strips, written in their exact chronological order, each one numbered, and with its location clearly marked. If your story is to carry you to several locations, you will have to re-group your numbered scenes, so that you may complete all those in each location, irrespective of their ultimate, correct order. Thus, you may shoot scenes 1, 59, 83, and 140 in one afternoon, merely because they all occur in Halifax, whereas other action takes place in Winchester, or Wigmore Street.

Imagine a telephone conversation between a character in London, and another in Liverpool, to be portrayed by alternate close-ups of each character, and imagine chasing up and down from London to Liverpool to take each close-up in its right order, and you will immediately understand why film scenes are always regrouped, and shot out of narrative order. I give emphasis to this point, for it reveals the fundamental character of all film production, which the amateur director must prepare himself to face.

This is the *episodic* method of film-making, which renders

The often hectic nature of holidays by the sea must not blind you to the need of securing nicely composed shots. The surging sea provides excellent opportunities for good composition, both spatial and temporal.

FOR AMATEURS

II. FROM SCRIPT TO SCREEN

By ANDREW BUCHANAN

actual production a somewhat bloodless, mechanical process, of shooting countless little scenes, some lasting minutes, but most lasting seconds, so that there can never be any prolonged, flowing action, by reason of the disjointed nature of those short scenes. Incidentally, for this reason the perfect stage actor finds himself at a loss in the studio, for he has no opportunity to build up the character he is playing—no chance to utter his lines with increasing dramatic effect—no way in which he can appear in a carefully studied, continuous, piece of action, as in the legitimate theatre. Instead, he has to act and talk in small, dissected scenes, which may be almost meaningless to him. Frequently he has to appear at his wedding before he has appeared in scenes wherein he meets his future wife.

Film Production is Fragmentary

Therefore, whether you deal with domestic drama, or industrial sequences, your production is *fragmentary*—the smooth continuity and the underlying *appeal* of the subject, which you originally visualised, and subsequently recorded in your Script, being entirely absent during the shooting of the scenes. Consequently, you must develop an ability to retain, within your mind, a clear conception of your subject throughout the distracting process of filming it in bits and pieces.

Now let us summarise the several stages through which a film must pass, up to the moment when the camera is ready to turn :—Firstly, there is the *Idea* ; secondly, the *Treatment* ; thirdly, the *Scenario* and fourthly, the re-grouping of all the scenes in the Scenario.

Script Writing Not Highly Technical

Before attempting to write the shooting script, however small, the director must rid himself of the idea that the task is highly technical, and that certain iron laws govern the methods of all scenario writers. A lot of nonsense has been written about the specialised task of scenario writing, whereas the finest and most lucid scripts have invariably been written by directors who make their own films from start to finish, and write their scenarios according to their own desires, *and limitations*. Obviously, a scenario must be written to meet the needs of the production group for which it is intended. A script introducing scenes necessitating huge camera cranes, and hundreds of feet of floor space would be useless to a small amateur society, just as a script written to enable the production to cost only ten pounds would be unlikely to appeal to a Hollywood studio. The technique of script writing is different in every script. It depends on the writer, who he is writing for, and whether or not he is also the director.

An unusual shot which admirably expresses the spirit of carnival, the girl sharing interest with the balloons.

We shall see, in a moment, how much more important it is to be able to visualise a story in terms of moving images, than to be a clockwork writer anxious to embody every technical phrase in a scenario, but sadly lacking in creative cinematic ability. Incidentally, an imaginative director can shoot his story from his treatment if he has a grip of all details, though it is unwise to encourage the amateur to skip the scenario stage. (In this connection I would refer you to the non-technical form of scenario for Wells' " Things to Come," from which the basis of the film was shot—Cresset Press, 3s. 6d.).

One other point : the scenarist-director must resist the temptation to include in his story idealistic pictorial sequences that do not contribute to the narrative, but which merely exhibit his picture sense. Nor must he select subjects that will offer him " picture " possibilities at the expense of the story. The Idyllic School should not be followed at this stage, and those who idealise power stations, and pose cogwheels against the setting sun are not to be copied, artists though they are, for they distract the amateur from the essentials he must imprint on his mind at the very start of his filmic career.

And now we must learn of the few essential technical

(*Continued on next page*)

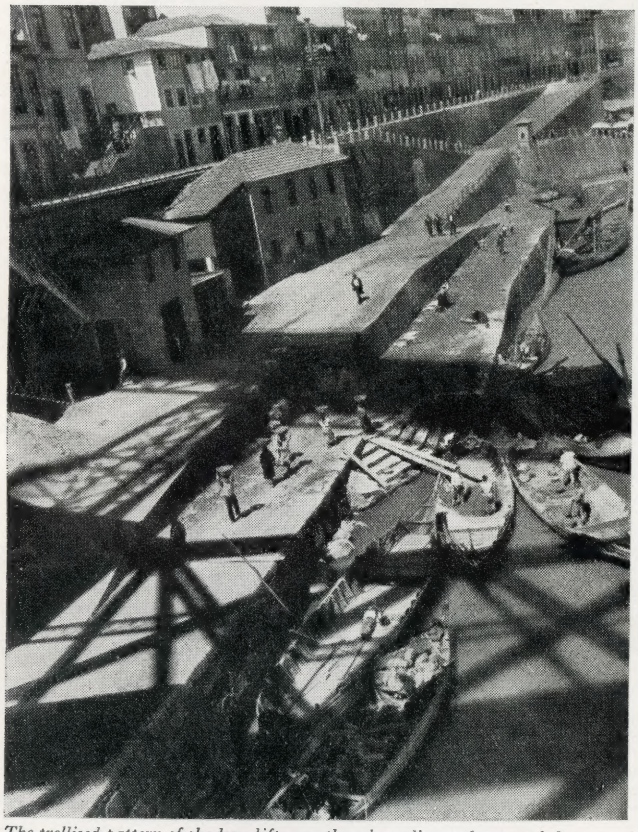
Writing the Treatment and Script

terms, and what they stand for, that are used in the simple shooting script, remembering that everything in a script is written subject to the discretion of the creator of it—one scenario leaving everything to the imagination of the director, the other leaving nothing, when there is a doubt about him possessing any.

Here are the terms for the scenarist to employ :—

Cut. The term used to signify an abrupt, definite ending of a shot.

Fade In and Fade Out. The gradual darkening of the screen until it is blacked out, to end a sequence or begin another.



The trellised pattern of shadows lifts an otherwise ordinary shot out of the rut. One senses the gaunt giants of industry looming over a carefree, old world scene.

Dissolve or Mix. The merging of one scene into another, when both are closely interrelated.

L.S. Long Shot—essential to establish a location, and a comprehensive view of the characters in it.

M.S. Medium Shot—which brings the Long Shot nearer to enable the audience and players to become more closely acquainted.

C.U. Close Up—used to concentrate the attention of the audience on any particular person, or object.

There are countless other terms, none of which are essential to the amateur at the moment, and, in fact, they may never be necessary, if he finds he can describe, to his complete satisfaction his scenes with the above.

We shall now apply the above principles in the writing of a simple treatment, to be followed by a scenarised version of the same action :—

(Continued from previous page)

TREATMENT

Old Aunt Agatha sat dozing by the window of her drawing room. Seen from the village street, through the lace curtains, she looked rather like Queen Victoria, with her little bonnet and black bodice, and her room was overflowing with Victorian bric-a-brac.

The house stood right on the road, neither garden nor kerb protecting it from the passing traffic. Suddenly from round the bend of the road, a cloud of dust appeared, and the baker's cart drawn by a fiery horse, leapt into view. It was running away. Hearing the noise, Aunt Agatha's gardener, who was working at the side of the house, ran into the road, and seeing the horse and cart approaching, waved his arms at it. The horse saw him and swerved, crashing into the drawing room window. Aunt Agatha, covered with glass, awoke with a start, to find the horse's head staring at her through the broken window.

THE SCENARIO

(Note : INT. and EXT. signify Interior and Exterior respectively)

1.	INT.	Fade in.	C.U.	Drawing room. Aunt's head, in profile, dozing. Window forms background to this shot. (1½ feet.) CUT.
2.	EXT.	M.S.	.. ..	Her house, embracing window, shot from opposite side of road. Her dozing head is seen through window curtains. (2 feet.) CUT.
3.	INT.	M.S.	.. ..	Drawing room. Camera embraces the greater part of the room, and includes figure of Aunt in chair. (1¼ feet.) CUT.
4.	INT.	C.U.	.. ..	Aspidistra in ornate pot. (¾ foot) CUT.
5.	INT.	C.U.	.. ..	Giant sea shells, and a velvet framed wedding group on mantelpiece. (¾ foot.) CUT.
6.	INT.	C.U.	.. ..	From low level—large spotty photograph on wall, of Aunt as a young girl. (¾ foot.) CUT.
7.	INT.	C.U.	.. ..	Aunt dozing—full face. (1 foot.)
8.	EXT.	L.S.	.. ..	Winding village street, with Aunt's house in semi-foreground. Figure of gardener attending to ivy on side wall. (2 feet.) CUT.
9.	EXT.	M.S.	.. ..	Gardener working at ivy. He pauses to scratch his head. (1½ feet.) CUT.
10.	EXT.	M.S.	.. ..	House facing camera. Gardener visible at side and Aunt visible through curtains, still dozing. Gardener suddenly looks up, and stares past house down the road. (2¼ feet.) CUT.
11.	EXT.	L.S.	.. ..	Village road—house to one side of picture. Gardener staring towards bend, around which a cloud of dust appears. (1¾ feet.) CUT.
12.	EXT.	M.S.	.. ..	Bend in road. Round it horse and cart appear, and dash past camera. (1½ feet.) CUT.

13. EXT. L.S. .. .. Looking up village road. Gardener is in foreground, waving his arms, and through them we see the horse and cart approaching. (2 feet.)
CUT.

14. INT. M.S. .. .. Drawing room. Aunt still dozing. She flicks an imaginary fly from her nose. (1 foot.)
CUT.

15. EXT. M.S. .. .. Village road. Camera is now behind horse and cart which have almost reached gardener, who is facing camera in distance. (1½ feet.)
CUT.

16. EXT. M.S. .. .. Camera by side of gardener. His arm waves to and fro past lens as he trys to stop horse and cart. Horse swerves and is about to crash in window. (1¼ feet.)
CUT.

17 EXT. C.U. .. .. Cart wheels, side on to camera, which is at low level, jolt quickly forward and pull up suddenly. (1 foot.)
CUT.

18. EXT. C.U. .. .. Gardener's face — registering extreme fright, as he stares in direction of window. (1 foot.)
CUT.

19. INT. M.S. .. .. Camera in centre of room, embracing Aunt, broken window, and horse's head sticking through the frame. Aunt is struggling to get up. (1½ feet.)
CUT.

20. INT. C.U. .. .. Horse's head gazing blandly at Aunt, who is out of picture. (1 foot.)
CUT.

21. INT. C.U. .. .. Aunt, glass all over her shoulders, waving her arms about hysterically. (1½ feet.)
FADE OUT

The above twenty-one scenes offer but one method of approaching a simple sequence which embodies both exterior and interior scenes. They analyse the situation, the characters and the location. They call for no prolonged acting, and the entire sequence would run for, possibly, just over a minute. I have given the approximate footage each shot would take, although they can be condensed or increased at will.

Broadly speaking, the above form of shooting script can be accepted as a standard to work by until the student has developed his own formula, to suit his own individual methods.

———ooo———

TEST PAPER No. 2.

1. Re-group the scenes in the above specimen scenario to facilitate shooting.
2. Rearrange the following incidents in order of dramatic merit :—
   1. The night mail steaming out of King's Cross on its journey to Scotland.
   2. A gagged man being bound to a chair.
   3. The top floor of a factory on fire.
   4. Newspaper presses working at full speed.
   5. People standing on dockside waving goodbye to friends on liner as she slowly moves away.
3. Write a treatment of a simple sequence portraying action against an industrial background, and then scenarise it on the lines of the above specimen script. Finally re-group your scenes, ready for production.
4. Portray the fact that a man, alone in a room, is very agitated, in three shots :—L.S., M.S. and C.U.

ANSWERS TO TEST PAPER No. 1.

1. The following re-arrangement of the 35 shuffled shots portrays the story of a country youth's adventures in the world of industry and his return.

Original Position :—

27. L.S. Cottage exterior. Old couple at door are waving good-bye to someone off screen.
6. C.U. Feet plodding along lane.
22. M.S. Old couple re-entering cottage.
31. L.S. Youth walking along lane.
17. C.U. Youth's face as he halts in road, and turns round.
8. L.S. Expanse of pastoral scenery.
33. L.S. Youth resumes his tramp.
29. M.S. Old couple in cottage, sitting sadly by fire. (Fade out.)
25. (Fade in) M.S. Youth boarding train.
9. C.U. Youth's head in railway carriage. He stares before him.
12. L.S. Cluster of trees against rising skyline.
32. C.U. Youth's face staring upwards—first to left, then to right.
21. L.S. Towering blocks of modern flats shot from low level.
24. C.U. Wheels of 'buses rushing past camera.
5. C.U. Hurrying feet of crowds passing camera.
19. L.S. Factory exterior. Youth walking towards it. (Fade out).
13. M.S. (Fade in) Youth controlling complicated machine.

Still from prize-winning 9.5mm. film, by T. Smith, in our 'Family Film' Competition

16. C.U. Old couple in cottage gazing into fire.
7. M.S. Youth staring dully at whirling wheels before him.
11. C.U. Giant cylinders moving to and fro.
20. C.U. A cow turning sleepily and looking into camera.
3. C.U. Old man patting his wife's hand in cottage room.
1. C.U. Mass of wheels turning.

15. L.S. Cottage exterior. Flowers waving before it.
30. C.U. Youth's face, strained expression.
28. M.S. Whirling machine. Youth's face seen through it.
4. C.U. Giant cog wheels revolving.
10. L.S. Machinery—youth falls exhausted.
23. C.U. Youth's face, unconscious.
35. C.U. Youth's face, sleeping in bed.
26. L.S. Cottage bedroom. Couple watching over youth as he sleeps.
14. M.S. Youth awakes.
34. M.S. Cottage exterior. Couple leading youth into garden.
18. M.S. Garden and flowers.
2. C.U. Youth's face, filled with happiness.

The above creates an impressionistic story, which runs quite smoothly by the addition of only four fades—on Scenes 29 and 25 and 19 and 13. Scenes 23 and 35, both showing the youth's face in close up, create a clean cut, providing a different angle is employed in shooting each one.

---

2. The coming of Spring in town and country might be portrayed with these shots —which are mostly close ups :—
   1. Hand tears 'February' off calendar, revealing 'March.'
   2. Hand gently tending bulbs sprouting in a bowl.

(*Continued on page* 104)

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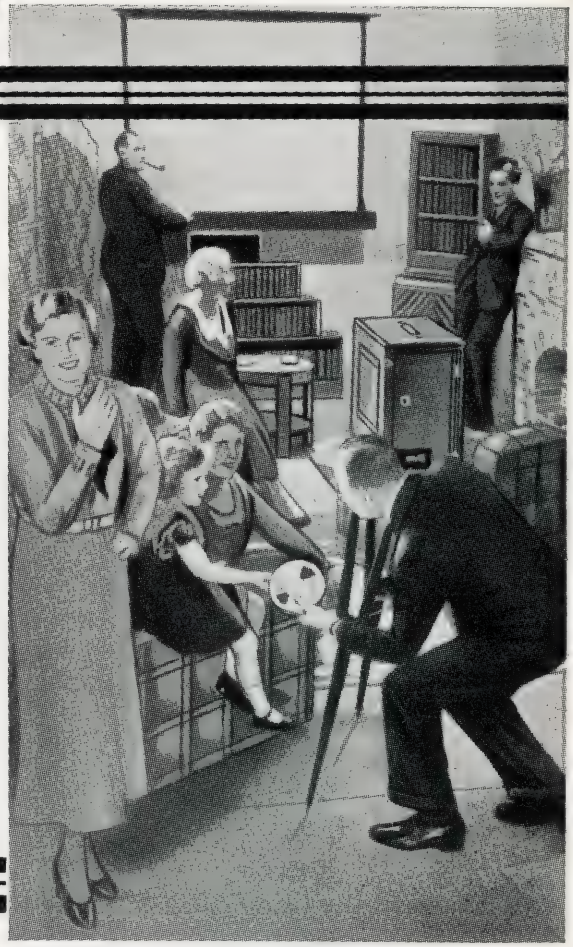

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John Grierson, of the G.P.O. Film Unit, is one of the leading figures in the non-fiction film field. Any pronouncement of his deserves consideration. In this interview he discusses the methods of making documentary films.

The APPROACH to DOCUMENTARY

By

JOHN GRIERSON

(In an interview)

THE principles of experimental cinematography are analysed with professional thoroughness in the workshops of the G.P.O. Film Unit. The object of this unit is to inform the general public of Post Office services and amenities, to show how post office workers serve the community, and to demonstrate to these workers the vast ramifications of their own organisation.

The unit endeavours to reveal, in its films, the intricacies and problems that lie behind the calm exterior of the telephone exchange ; and, in general, the significance in modern life of the public services of communication, and their continual adaptation to new discoveries in the laboratory, and to methods in industry.

Highly Developed Technique

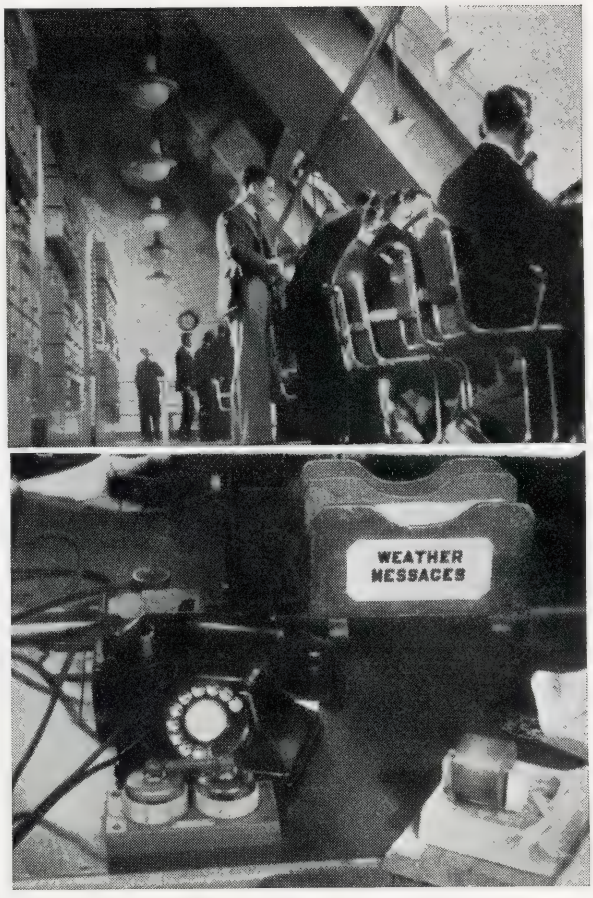
The majority of professional film units exist to provide people with entertainment and relaxation from the monotony of their daily round, in the form of romance, adventure and humour. They do not attempt to convey information. Thus the technique of the purely entertainment film is governed by the requirements of the entertainment world, such as prolonged close-ups of the star.

But the films we circulate in the G.P.O., on 35 mm., 16mm., and 9.5 mm. stock to an audience of some 3,000,000 people, employ a technique far more complex and highly developed than that to be found in the average commercial picture. This specialised technique is used not for its own sake, nor because we are carried away by any particular theories of overtonal montage, and the like. The nature of the material on which we turn our cameras demands it.

Accurate Observation Necessary

Our methods of working, and our angle of approach to our subjects are widely different from those pursued in the commercial studios. We deal exclusively with actuality. And the amateur cinematographer with a leaning towards documentary and a real desire to grasp its basic method, should bear in mind always that he has to build his film upon a basis of accurate observation ; not upon fancies of his own imagining.

If you were asked to prepare a scenario for an acted, entertainment film, using a telephone exchange as background, you would pay little attention to the actual practical working of the exchange. You would be concerned, chiefly, with your characters. You might stage a murder or two ; and, possibly, a love romance between the supervisor and the lift attendant. You might bring on a blackmailer who is expert at wire tapping ; and produce many other dramatic persons and events out of your head.



Top picture: Control Room at BBC (from "The Voice of Britain") and (second picture) still from "Weather Forecast." The making of both films is discussed in this article. (Courtesy of Controller, H.M. Stationery Office and G.P.O. Film Unit.)

Now Miss Evelyn Spice, who was sent by the G.P.O. Film Unit to make a documentary film of the Central Telegraph Office, did not employ her imagination in any such way. Rather, she went on a tour of investigation. Arriving at the office, she found that it was full of mechanism ; little hammers going up and down, teleprinters ceaselessly tapping out messages, and other apparatus, enclosed and therefore unseen.

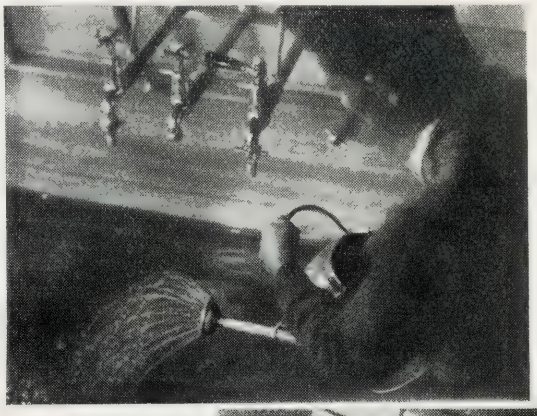
To expose two reels of celluloid upon such a scene would obviously have been ineffective and a waste of time. So what did Miss Spice do ? She did not go away defeated. She accepted the Central Telegraph Office as the *factual core of her film.* And, as every student of documentary should, she sought the drama which she knew to be latent in the cold facts.

(Continued on next page)

The Approach to DOCUMENTARY

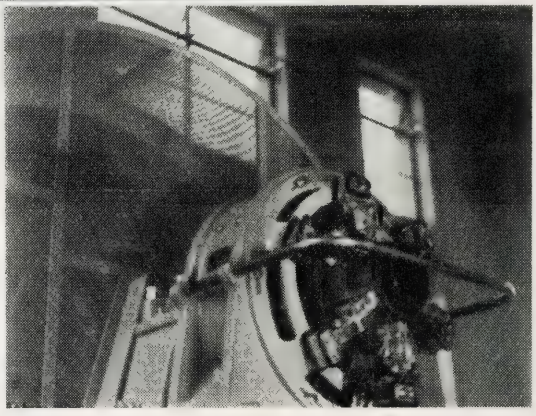
(*Continued from page 67*)

She traced some of the calls that pass through the office. She learned that messages were telegraphed from the various meteorological observation stations in and around Britain, to the BBC and thence broadcast to coastguard stations, and ships on the high seas. The Central Telegraph Office was the *bottleneck* through which all these messages passed. The drama latent in them was the drama of the familiar weather forecast; the gale warning to ships; a ship's battle against a storm — in short, the film "Weather Forecast" which you have probably already seen. So much for the content of this film.



Making rain at the BBC (shot from "The Voice of Britain," BBC documentary.)

Now let us consider the form which was conditioned by it, and which was required to express the content as lucidly and as forcefully as possible. Synchronisation between the spoken words and the visual images—the accepted method of the commercial cinema — was clearly unsuitable.



The power of the machine (from "The Voice of Britain.") (Courtesy of Controller, H.M. Stationery Office and G.P.O. Film Unit.)

A shot of a BBC girl receiving a gale warning from the Central Telegraph Office; the BBC announcer broadcasting the same message; a coastguard receiving still the same message—such a string of close-ups would have been totally undramatic. Such a prosaic, drawn-out sequence would have made the audience yawn.

A-Synchronisation

So we employed a-synchronisation. That is, non-synchronisation between the objects and persons seen and the sounds and voices heard. We took the howl of the gale, the wash and splash of rising waves, the voice of the BBC announcer, and of the coastguard, and piled them up to a dramatic climax. Treating the visuals similarly, we cut shots of wind ruffling the calm surface of water, wind billowing clothes on a line, and bending grasses, etc., into a sequence of brisk action. Such a cumulation of sound and movement would, of course, have been impossible had we employed synchronisation.

"The Voice of Britain," the G.P.O.'s first full length film, was evolved along exactly similar lines to "Weather Forecast." Starting with a preliminary tour of investigation, we spent six weeks merely walking round Broadcasting House, asking the many employees and artistes about their jobs. We eavesdropped and took notes, like newspaper reporters.

Having gathered together a mass of material, in the form of facts, our next task was to mould it into filmic form. We could have recorded the various broadcasts of Mr. H. G. Wells, Mr. Ramsay MacDonald, Mr. J. B. Priestley, on the sound track, and synchronised them with their corresponding visuals at the BBC. But the result would have been no less dull for an audience than the prolonged speeches of the BBC girl and the coastguard in "Weather Forecast." Our aim was not to make a transcription of Broadcasting House, but to dramatise the Voice of Britain. So, again we employed a-synchronisation.

In the Children's Hour sequence, for example, we played the voice of a woman announcer reading a fairy story, against several brief shots of youngsters listening-in. We showed children of all classes grouped around radio sets, and defined their mood in relation to the broadcast.

"Night Mail"

Throughout the film we showed not merely the lip movements of the speaker, but the objects he was referring to, or the objects he was speaking about. Thus we maintained sound and vision in counterpoint one to the other. We took the many strips of film bearing the sounds and voices and scenes of the BBC and, in our workshop, composed them into filmic form, just as a musician takes the notes of the scale and composes them into a symphony.

We have recently been engaged upon a film called "Night Mail." This evolved out of the single cold fact that at 8.30 every evening a mail train leaves Euston for Scotland. No great drama in that event, you may say. But consider its *implications*.

That mail train crosses England from South to North. Therefore, to begin with, we have a cross section of the country it traverses. We have contrasts between the different types of people who send and receive the letters the train carries; between those who comprise the agricultural community of, say, Hertford and Bucks, the industrial workers of the Midlands, and the miners of the North.

Then we have the different environments of these groups, and the various industries that employ them. Most significant of all, we have the English as opposed to the Scottish scene. We have, also, the service behind

(*Continued on page 90*)

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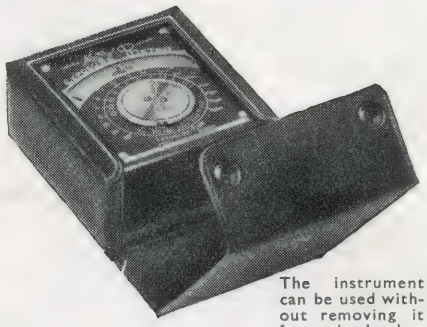

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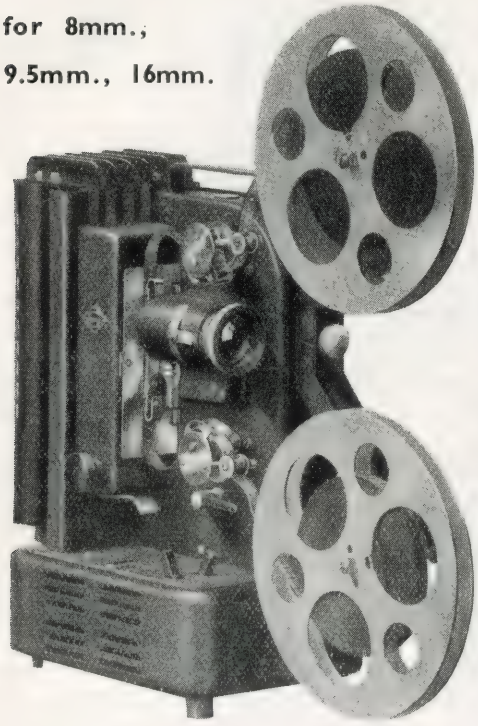

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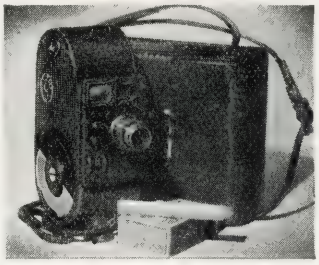

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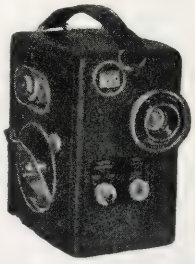

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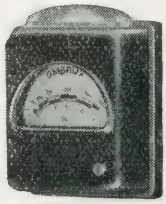

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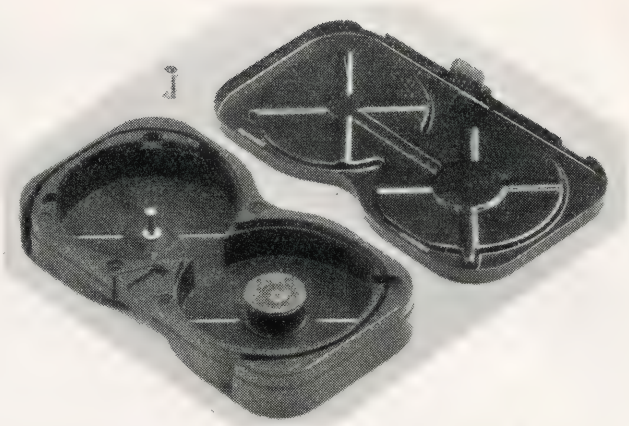


Pathe charger modified to avoid scratching by addition of small metal pin to keep roll of film in central position in top chamber. Small piece of tube shown outside charger revolves freely on pin and avoids possibility of film winding itself about pin.

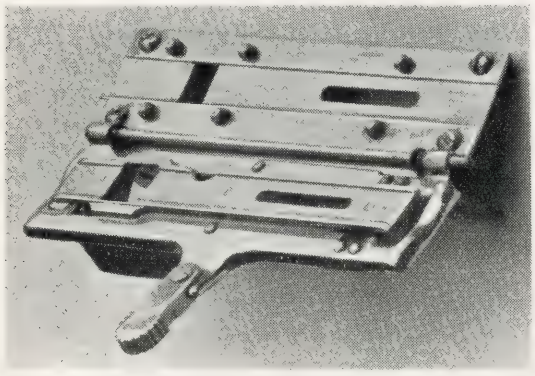
Overcoming Film Scratch on 9.5mm.

Very considerable interest has been aroused recently on the subject of scratch on 9.5mm. film. Much of the criticism has been of a carping nature which has served no useful purpose. The following suggestions are of a definitely constructive nature. They show that scratch on 9.5mm. stock is not unavoidable.

By
DONOVAN
E. H. BOX

AS a keen user of 9.5 mm. film, I have been very interested in the subject of scratching on this gauge of film. As I believe that 9.5 mm. film can, and should, give results equal in every way to those on 16 mm. film, I have investigated this matter of scratching rather closely with a view to eradicating it altogether. The results of my experiments may be of interest and assistance to others who may have been bothered with this form of trouble, as I think I can definitely state that I have succeeded in getting perfect films, free from scratch, in both camera and projector.

It has been suggested that only those who can afford the most expensive cameras and projectors have any hope of realising this goal, but I hope to show that this is not necessarily the case, for my experiences cover the use of what is probably the most generally used projector, the Pathe Home Movie machine and also a very popular and reasonably priced camera, the £6 6s. 0d. Moto-camera B of Pathescope. In addition I have also experimented with the Pathescope 200 B projector and the new model Dekko camera.



Modified gate for Pathescope 200B projector, incorporating a channelled pressure plate and gate to avoid scratching.

Concerning Projection

I will deal with projection first, as being likely to cause more trouble through scratching, as the film is repeatedly passed through the projector in actual practice, whereas it normally only passes through the camera once. Using the Pathe Home Movie machine, if the maker's instructions as to threading are followed and the gate and pressure plate are kept clean, there is no danger of film scratch in this machine, as the film is held and guided only by the extreme edges, the picture area not coming into contact with the machine anywhere if threaded correctly.

In rewinding, however, there is a possibility of damage, using the 30 or 60 foot spools. As is generally known, these are rewound in the machine, the film being drawn through the gate which is opened to allow free movement. The high speed rewind gear of this efficient little machine draws the film through very rapidly and unless care is taken, there is a great danger of the film touching some part of the gate or projector, causing scratching. It is best to rewind comparatively slowly, guiding the film into the reel with the fingers, to prevent the film from "whipping" and so touching the machine at some point or another.

In the case of super reels, these are rewound, either on the machine direct from reel to reel over guide rollers, or on a separate rewind. Here, there is no likelihood of trouble if the film is correctly threaded over the guide rollers and "whipping" of the film is prevented. When rewinding film, by any method, it should never be wound too tightly or cinch markings will result, a warning that applies to all films of any gauge. The greatest source of scratches, either in camera or projector, is dirt, and cleanliness of apparatus will go a long way to securing results without flaws or blemishes.

The 200 B projector made by Pathescope Ltd., which I now use, is one of the first models, and this certainly did give me a little trouble at first. In this first model, the gate was flat on the back surface, which meant that the film came in contact with it. With reversal or library films in which the emulsion side is towards the screen, this did not matter very much, as the base of the film was in contact with the hinged pressure plate, but using printed positives, it was a different matter, and I found bad scratching. I, therefore, got Messrs. Pathescope

(Continued o next page

(*Continued from previous page*)

Overcoming FILM SCRATCH *on* 9.5mm.

to supply me with their standard stainless steel front plate, channelled out to the width of the picture, with guide pins at the sides, and with a modified hinged pressure plate, using the channelled pressure pad of the standard Home Movie machine, this fitting being at their suggestion. In this new gate, the film was held only at the extreme edges, as in the standard Home Movie machine.

Improved Plate Now Fitted

On fitting the gate to the projector, and running a length of film, joined into an endless band, continuously through the machine for some five minutes or so, during which time the film passed through the gate some fifty or sixty times, I found no scratching at all on the picture area. Since fitting this new gate, I have had no scratching in the projector at all. I see that the newest 200 B projectors are fitted with the improved front plate to the gate and the back part now bears on the film only at the edges.

So much for projection and I turn now to the camera. Here, there is normally only one opportunity for trouble to occur, as the film only passes through once, except in the comparatively rare instances of multiple exposure. But the undeveloped film is exceedingly sensitive to pressure and friction, quite distinct from actual scoring or scratching, which causes lines and marking almost exactly as if light had affected the emulsion, showing up on development as black lines in the case of a negative, which are reversed to white lines in the case of reversal film.

A scratch, on the other hand, will appear as a fine black line or a wider line with possibly a clear central line on either negative or reversal stock. The reason why a scratch appears black and not clear, is that the edges of the scratch are, as it were, ploughed up, giving extra thickness to the film and so appearing of greater density than the surrounding area. This enables one to distinguish between the two forms of marking.

Removing Roughness from Gate

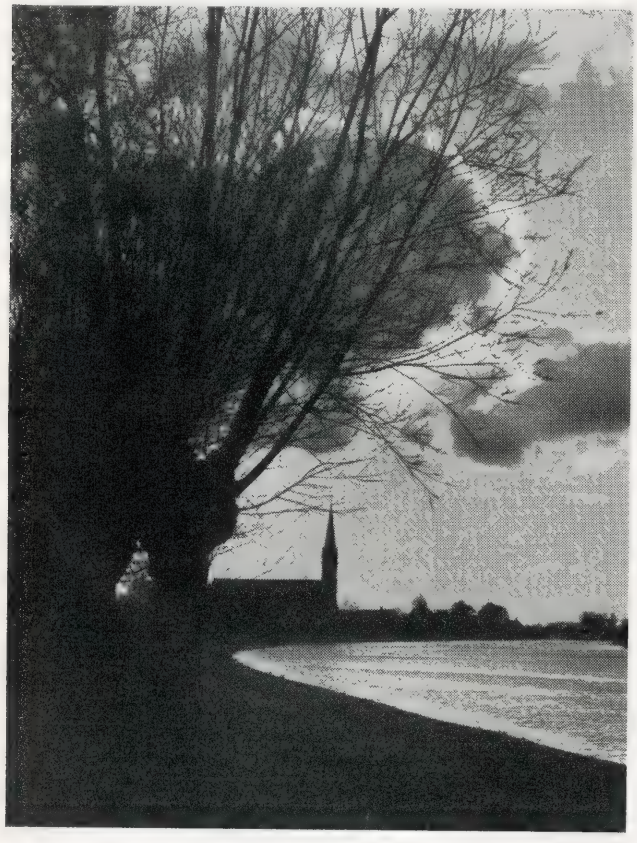
With the Pathe Motocamera B, I found that no scratching was caused by the camera, except for a slight roughness on part of the gate, which I easily removed with the aid of a fine-cut oil-stone, since when I have been able to run film through the camera without a scratch, which I tested by an endless band of film, as in the case of the projector. Pressure and friction markings cannot be seen in this way, as they only show up after development, but I have never had trouble from this cause, and it is unlikely to arise as the pressure of the gate is distributed over a comparatively large area.

The chief cause of scratching in the camera is undoubtedly due to the chargers which almost every 9.5 mm. camera employs. However, for those who keep a number of chargers by them, and reload at home, there is a simple remedy for this, involving a slight modification to the charger, easily carried out by anyone handy with their fingers. By putting in a roll of old film, and loading the charger into the camera, but keeping the charger lid off, the behaviour of the film as it runs through the camera can be studied. From this I learnt that the emulsion of the film comes into contact in three places.

Two Sources of Trouble

The openings of the two channels through which the film leaves and re-enters the charger are two of the sources, this being caused by the intermittent movement of the film through the gate which has the effect of making it touch momentarily at both top and bottom apertures. This gives rise to short disconnected lines running in the direction of the length of the film, but usually not extending over the sprocket holes.

In the case of the new model Dekko, rollers are fitted at the top and bottom of the gate which effectually prevents the film touching at these points. In both the Pathe and the Dekko camera, the film does not touch the inside of the channel except on the back where marking will not occur, and in the new Dekko, it does not touch at all except in the one remaining place. This is common to all cameras, as it is purely



Under-exposure gives semi-silhouette effect suggestive of declining day, but remember that not all subjects can be successfully treated in this way.

(*Continued on page 83*)

16 MM. STANDARDISATION

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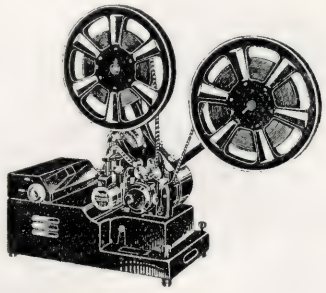

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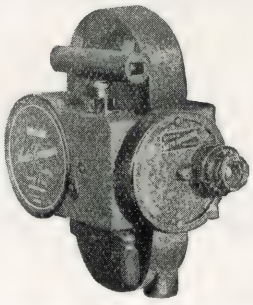

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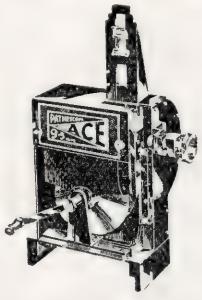

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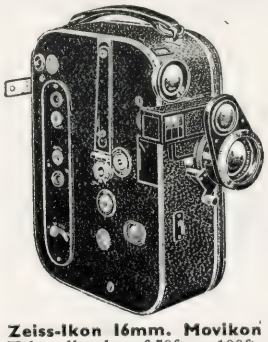

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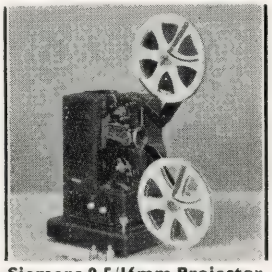

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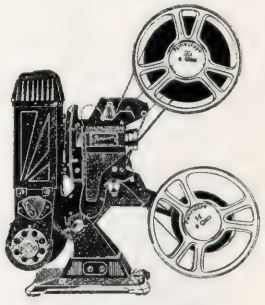

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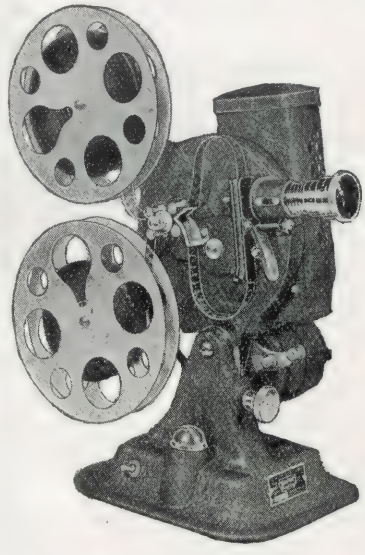

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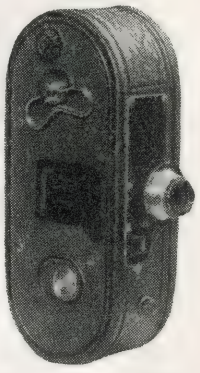

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GETTING ACQUAINTED WITH KODACHROME

Kodachrome presents us with a series of easily-solved problems in filming. In many cases the technique is the reverse of that employed for black and white film. Useful pointers to success are given in this article.

By F. R. HARTWELL

KODACHROME is now available generally in this country. Its use opens up the most interesting and exciting possibilities. It also entails our forgetting a good deal of what we have learnt. In black and white movie-making it is form and composition that shape our shots. With Kodachrome we are very little concerned with linear composition; our concern is with the tonal content of the shot. We must make sure that the colours in the foreground are not swamped by those in the background, that a splash of colour on an object of minor interest does not detract from the main object. In short, our attention is drawn not by lines but by colour.

Broad Colour Effect Desirable

We must learn to discipline ourselves. There will be a temptation—I found it so myself—to shoot dominant, obtrusive colours. But set your face against it. Softer shades look better on the screen. Select scenes, other than close shots, for a broad effect of colour rather than for a splash of any particular colour, otherwise a confusing, chaotic effect is likely to result. We must aim at moderation; contrasts, whether of colour or light and shade, should be avoided—at any rate until you have had some experience with the new stock.

And this brings us to lighting. Again, preaching from our text of moderation, the lighting should be uniform. In monochrome filming we use back and side lighting to lighten the shadows and to get an effect of modelling on the subject. For Kodachrome the lighting should be flat, that is, the sun should be behind the cameraman. Filmed thus, the definition is clearer; side lighting will usually result in loss of definition. But even with flat lighting a reflector (a newspaper or piece of blotting paper will do at a pinch) is often advisable to lighten the shadows under eyes and nose or a shadow caused by a wide-brimmed hat. Incidentally, if the subject is a lady, see that she uses only a normal amount of make-up; more than that photographs garishly.

We have learnt, then, that extremes of lighting are to be avoided and that brings us to a consideration of the *time* at which we take our shots. At mid-day we get foreshortened hard shadows and top light. These are an extreme. Remember that Kodachrome shows up best with flat, uniform lighting. Therefore we will find it better to film during mid-morning and afternoon or on a day when the light is diffused (as when there is a slight amount of cloud). This rule, however, is more applicable for close-ups than for long shots. For the latter, brilliant sunshine is preferable.

Stereoscopic Nature of Long Shots

Long shots of scenery on Kodachrome are much more successful than on black and white stock. When we take a long shot of scenery on monochrome film we are invariably tempted to do so because of the colours and are consequently somewhat disappointed with the flatness of the result. Now we have a chance of securing those colours. A further advantage of using Kodachrome with shots of this kind is that, filming on a sunny day, an impression of remarkable clarity, somewhat suggestive of stereoscopy, is obtained if a small aperture is used. This is due to the fact that, since there is no fringing, the colours do not get blurred but are sharp from a few feet from the camera to infinity.

On distant hills there is usually a purple haze on a fine day. This may be cut down by using the haze cutting filter supplied by Messrs. Kodak, no change in exposure being required. The use of this filter opens up an interesting point in colour appreciation. In the main we are only vaguely

(Contd. on next page)

Distant views record with remarkable clarity on Kodachrome, but avoid contrasts of light and shade, as here.

GETTING ACQUAINTED WITH KODACHROME

(*Continued from previous page*)

conscious of colour ; the film records what the mind does not always appreciate and hence the result may sometimes appear to be unnatural. As an instance, in an early demonstration reel of Kodachrome which I saw some months ago there was a snow scene, the snow having a definite bluish tinge. This was not due to any shortcomings of the process but was merely an instance of the faithful recording of the camera. The blue tinge was due to the reflection of the blue sky.

If, therefore, you want to show colours as most people think they are, you will use the haze cutting filter. If you care to risk disapproval, and possibly unbalanced tonal values, you will dispense with it. For my part I prefer to film without it, on occasion, for the purple hills of the poet have a definite ' atmospheric ' effect and in a small way one is thus *suggesting* with colour just as the director suggests an action or creates a certain impression without actually showing the means by which it is obtained. You may have noticed instances of this in the Technicolor film, *Becky Sharp*, particularly in the scene in which the red-coated soldiers were called out to battle, the whole scene being reddish in tinge.

Impressions Created by Colour

Colours conjure up certain impressions in the mind, although those impressions are rarely definite. Thus, red suggests danger, anger, fieriness. If, however, you are tempted to experiment on these lines a word of warning is necessary. For outdoor filming if you use a filter at all it should be the haze cutting filter *and no other*. Opportunities for interesting effects present themselves when filming with Kodachrome by artificial light, but a note on these must be reserved for a later article. The haze cutting filter is also useful for grey, hazy days.

Considerable care is necessary with exposures. Accurate exposures are essential, so if you do not already possess one, invest in an exposure meter. If it is of the photo-electric type, do not include the sky in the reading, even though the sky may be in the picture. Take the reading close up to the subject or, if the scene is a long shot, point the meter slightly down. The lesser of the twin evils of over and under exposure is the former. The colours are weakened and therefore softened by over exposure. With under exposure the blues tend to become predominant. It should be noted that these effects are caused by slight errors in exposure only ; if the error is a big one there is no automatic compensation to save your face. The experimenter, after impressionistic effects, might care to film at the wrong exposure intentionally for a few shots, but do not use more than a few feet of film at first on such experiments.

Length of Shots

I said at the beginning of this article that the Kodachrome user must be prepared to forget a good deal of what he has learnt regarding filming in black and white. With monochrome stock one is advised to keep shots short. With Kodachrome one can profitably keep on the shots, particularly if they are scenics, for half as long again as one would normally do. There is more for the eye to take in. In the main much slower, smoother cutting is necessary.

With regard to the mechanical side of editing it is advisable to use gloves when handling the film, for moisture on the fingers may stain the film. If you use any cleaning preparation, first make sure that it contains no alcohol or acid ingredients for these may remove some of the colour from the film.

Exposure Meter Settings for Kodachrome

We print below answers to a questionnaire which *Amateur Cine* circulated to the makers of photo electric exposure meters on the setting for Kodachrome film. These may be revised if, and when, further information becomes available.

Avo.

" We recommend that a speed of 200 H. & D. be used on this meter for Kodachrome.

"As the exposure for this film is so critical it is important that the user should take particular care not to get erroneous readings by including direct sky light when taking his light measurement. In the Avo exposure meter the light cell is recessed, with the idea of limiting the angle of incident light to that of the average camera, but in spite of this we would recommend that the meter be tilted slightly downwards, when excellent results should be obtained on the above speed."

Blendux.

" We are recommending customers to give an increase in exposure of 1½ stops. The Blendux meter is designed to show the correct stop at which the cine camera lens should be set for panchromatic material. With super-sensitive material one stop smaller is advised. For Kodachrome, 1½ stops larger. For instance, if the meter registered f/11, the lens aperture for Kodachrome should be set between f/5.6 and f/8."

Electro Bewi.

" The Scheiner speed numbers, 20-23, are the guide to be taken."

Helios.

" We understand that the setting for Kodachrome should be taken as 20° Scheiner."

Photoscop (Ensign).

" The Photoscop number for Kodachrome is 14 daylight and 12 Tungsten."

Prinsen.

No information supplied. This meter carries an English H. & D. scale and a DIN scale. For setting to use refer to instructions for Avo and Tempiphot meters.

Tempiphot.

"As we understand that the speed of Kodachrome is approximately 4 to 5 DIN slower than panchromatic stock, which makes it about 11 DIN, it is only necessary to set the indicator of the exposure meter to this value, when a direct reading will be obtained."

Weston.

" We have studied this question in some detail and we believe the figures quoted give excellent results with the Weston meter.

" Kodachrome is somewhat more affected by incorrect exposure than black and white films, and for this reason, to obtain the best results, more care should be taken in determining the proper exposure.

" When using the Model 617 or 627 the following procedure should be observed :

(1) Take the instrument close to the particular object in the scene—do not permit sky light to enter the meter field. This is especially important on cloudy days.

(2) If it is not practical to approach the object and it is necessary to make the measurement from the camera position, then point the exposure meter downward sufficiently to

(*Continued on page 104*)

THE AMATEUR AND THE PROFESSIONAL FILM

MOVEMENT AND REST

This is the third of the series on the principles of professional film-making applied to the requirements of the amateur. The first, an introduction to the series, appeared in the March issue. Continuity was dealt with last month. The next article will continue the subject of Movement and Rest further and later articles will include Suggestion and Economy in Effect, Documentary films for Amateurs and the True Purpose of Cutting.

By A. VESSELO

THERE was a passage in *Congress Dances* where the camera, moving round and round the crowded ball-room with the dancers, succeeded so well in conveying the spirit of the scene that one felt momentarily as if the camera ought always to be on the move—never to stop. But the impression was rapidly counteracted by the cutting-in of a stationary shot of Lilian Harvey looking down from the balcony; and one realized that the stationary shot was just as much in place as the moving one.

An Air of Spaciousness

Undoubtedly the moving camera, used expertly to emphasize a corresponding movement in the picture, can be extremely effective, and can give an air of spaciousness and freedom from restrictions which cannot be obtained in any other way; but if we were constantly forcing its use it would grow very tiring, and would tend to become meaningless. Even where its validity is not in question, a skilful contrast with an opposite type of shot, inserted at the right point, will enhance its significance. The case quoted above is a good simple example of the contra-position of movement and rest on the screen.

The example, however, would be misleading if it were taken to imply that the only way of conveying movement was by moving the camera: just as it is true that few stationary shots, (however restful the idea behind them) ought to be entirely devoid of movement (except, e.g., in a brief detail shot — where there is almost invariably the *suggestion* of movement carried over in some way from the shots preceding); for anything that gives the spectator the feeling of still photography is jarring. The fundamental contrast is simply between lively action and slow, peaceful action. In both cases the suggestion of action of some sort is vital to continuity; and in the former instance, the important point is merely that the effect of great activity should be produced *within the picture*, whether the camera itself moves or not.

Obviously, the tempo of the cutting is a factor to be taken into account, and quick cutting from various key-positions can give an excellent suggestion of movement. Note also how, in a quick-action sequence, the unusual angle comes into its own. That does not mean that there is ever any justification for a muddle of brief unrelated shots, taken from unlikely viewpoints; but the implication seems to be that when something strange is happening rapidly before us, our perceptions are heightened, and we see and feel the events about us in a sharp and unaccustomed way. There is every justification for trying to transfer this change of subjective mood to the screen.

Diagonal Line Indicates Activity

There are certain potential lines of movement within the frame of a stationary shot that can be made more emphatic than others, and of these the chief one is the diagonal. Just as the diagonal line fundamentally indicates activity, so the horizontal line often—though not invariably — indicates repose. You will have observed, in Russian films particularly, how the peaceful atmosphere of a country landscape is emphasised by the long line of the horizon, high up or low down on the screen; and elsewhere, how the feeling of a train speeding along is made stronger by

(*Continued on next page*)

A peaceful scene, the austerity of the verticals being tempered by the inclusion of the figures.

MOVEMENT *and* REST

(*Continued from previous page*)

stationing the camera so that the train passes from one corner of the picture diagonally across to the other—whether the shot be a ground-shot from close-to, or an overhead one from a distance. The diagonal, incidentally, tends also to make the shot technically easier to photograph than if it were straight across.

Our documentary film-directors are very fond of the diagonal, and like to build up patterns with it, contrasting one diagonal, from left to right, with another, from right to left, and so on. This method has been used in photographing, for instance, a marching column, to accentuate its dramatic aspect ; or in recording the flow of a stream of grain down a long chute.

Moving Patterns

Note, by the way, that the diagonal is an abstract form, and compels no precisely-defined position of the camera in relation to its subject, so that you can have half-a-dozen different shots of the same thing, all with the same diagonal. Note also that a diagonal line may in itself be static, yet embody none the less the idea of activity, in accordance with its context and the way in which it is cut against accompanying shots.

Moving patterns made in this way can often be very attractive to look at ; but it is necessary here to add a warning against paying too much attention to them, and forgetting why they are primarily of importance. Their purpose is simply to bring out the nature of one's material in the most effective way possible, and as soon as one begins to overdo them, or to use them as an end instead of a means, they cease to be more than an irritating overlay, obscuring what they should have elucidated.

Low angle gives impression of vitality by dwarfing figure of the man and throwing into relief the horses.

It is worth while mentioning, too, the danger of using violently contrasted viewpoints without making it perfectly clear—by the background, for example—that it is the position of the camera which is altering, not that of the subject.

Certain scenes out of the recent B.I.P. film, *Invitation to the Waltz*, illustrate how it is possible to interweave other lines and currents of movement than the simple diagonal. On the first appearance of Napoleon (as burlesqued by Esme Percy) we see him, in an overhead shot, entering the great hall of a Ducal residence, followed by his officers in batches of two and three. Although their formation is apparently casual, we get the impression of an even (while diffused) flow of movement, the advancing masses on one side balancing those on another.

A Subtle Effect

This double effect—of casualness and order at the same time—is a subtle one, demanding a good deal of care in grouping and composition : grouping and composition, it must be stressed, as considered essentially in relation to *moving* masses, not still ones.

Elsewhere in the film the same kind of thing is done by eye-level views of small bands of marching soldiers passing and re-passing, in different directions and at suitably-adjusted intervals, in the background to an exterior moving shot (thus giving the idea of sustained activity behind the scenes). And there is an interesting scene on a long landing at the head of a staircase, where the camera follows Lilian Harvey as she is walking anxiously with quick, sharp steps from right to left, while every now and then the rhythm of her movements is broken into by a counter-rhythm, as first one, then another tall and dignified-looking flunkey comes with measured tread into the picture (behind her) from the left and disappears again on the right, without giving her a glance. This, incidentally, is a useful instance of the simple horizontal becoming an effective line of movement : it should be observed that in such a usage (a fairly common one) it almost always requires the moving camera to give it force.

Opposing Types of Movement

The conception of opposing types of movement is as important as that of the opposition between movement and rest. Indeed, you might combine the two ideas, as follows : A father is taking an afternoon nap on a couch, and the camera moves slowly down from his head towards his toes, showing him in detail completely relaxed. Suddenly cut against this is a moving shot, at a faster pace and in the opposite direction, of his two children running noisily into the room—and waking him up. The opposition is thus a double one, the formal movement of the camera laying emphasis on the basic contrast of subject-matter.

Getting Best Results with 8 mm. CAMERAS

This is the seventh article in our series on the technique of 8mm. movie-making. The first six, which appeared in the October and November, (1935), and January, February, March and April issues of "Amateur Cine" dealt with editing, splicing, projecting, cleaning and overhauling, projection accessories and making enlarged stills.

By ERIC F. IMPEY

(Author of "The Handbook of 8mm. Cinematography.")

WHEN in March last, the result of the *Amateur Cine World* "Film-the-Family" Competition was announced, it must have caused many people furiously to think when they read that the 8 mm. first prize winner was the best of the whole of the entries received. Similarly, those who read the American magazines must also have been impressed when they found that in the *American Cinematographer* Annual Sub-standard Contest 8 mm. films carried off the Grand Prize and the prize for the best photography *for the second year in succession.* Those of you who learn these facts for the first time will realise that they show that there really is something in this 8 mm. business.

Precision Mechanism

In order to produce a motion picture record comparable to that obtainable on the larger sub-standard film sizes, the 8 mm. camera has to be considerably more accurate than others, since it will be apparent that any imperfections in the film transit mechanism or in focus will be rendered so much more visible on the screen by reason of the greater degree of magnification. When this has been realised, I think it is highly significant that the *American Cinematography* prizes for photography for the years 1934 and 1935 were taken by an amateur using the cheapest camera in the Cine-Kodak range, for it goes to show that even the lowest priced models are capable of the highest quality results.

Since the 8 mm. film size as we now know it was originated by the Kodak organisation, and since they had some eighteen months or two years start before any competitive equipment appeared on the market, it is not surprising that the Cine - Kodak 8, in one or other of its various models, is by far the most popular amongst 8 mm. users, and it is therefore not unreasonable to deal with these cameras first of all.

White sails and fleecy skies call for the judicious use of filters. For 9.5mm. film a deep yellow or orange filter such as the Dallmeyer 4X or the Ilford Delta (both of which require an exposure of four times the normal) will enhance cloud quality while not entirely destroying foreground quality.

The Cine-Kodak 8 is at present available in this country in three forms, which are, Model 20 (fixed focus f/3.5), Model 20 (focussing f/1.9 non-interchangeable) and Model 60 (focussing f/1.9—interchangeable). All follow a common basic design which has proved both hardy and convenient. It is unnecessary to detail all the working parts here and it is sufficient to say that the feed and take-up is by a large sprocket which also contains the spring drive. This makes a particularly compact design possible.

It is worthy of note that the Cine-Kodak is peculiar in that it has a sprocket feed at all, since in all the other brands of 8 mm. cameras available here the sprocket has been entirely dispensed with. However, the really unique feature of this camera—apart from the 8 mm. system which requires each film to be run through the camera twice—is the claw, which is quite different from current practice.

The claw is of the nature of a spring loaded ratchet tooth which engages with the film sprocket hole and is then pulled vertically downwards. By this means, the film is carried down one frame, and as the claw is carried back by this vertical action (in readiness to engage in the next sprocket hole), the tooth is pushed out of engagement by the film itself, in the same way as a ratchet.

The result of this peculiar, but quite satisfactory, action is that the claw is in actual contact with the film during the whole of the time that there is a film in the camera and it thus tends to pick up emulsion dust to a rather greater

(Continued on next page)

Getting Best Results with 8mm. Cameras

(Continued from previous page)

extent than is usual. It is therefore essential that the claw should be cleaned regularly and any accumulation of dirt that has lodged upon it removed. For your own convenience it is best that this cleaning should take place every time a new film is loaded into the camera, as by following a routine of this kind it is less likely to be overlooked.

It is important in the case of all cine cameras that the interior should be kept spotlessly clean, since any dirt or dust is liable to be transferred to the film and subsequently lodges in the gate, producing a wretched and permanent fringe at the frame edge on your films. There is no way of avoiding this except by frequent cleaning. Make sure, when you clean the claw and gate and let the dirt drop into the camera, that you dust out the interior afterwards, as otherwise the dirt and dust is almost certain to find its way to the film. The gate should be cleaned as frequently as the claw.

Frequent Cleaning Necessary

The Cine-Kodaks have no natural tendency towards accumulating dirt in the gate as have some other cameras, but for all that, cleaning must be regular and frequent, for it only requires the tiniest hair on the gate edge at the aperture completely to ruin an 8 mm. frame, as I found out to my cost at a very early date, when I had to discard half a reel of film which was marred by the impression of a hair so tiny that it could hardly be seen. When this occurred, I decided to be twice as careful in the future, and believe me, it is really worth it and is very little trouble.

The actual means of cleaning the gate, the claw and the lens is fully dealt with by the manufacturers in the camera handbook and will therefore not be discussed here. A final point. Do not attempt to oil any part of the camera. It is well lubricated when purchased and if at any time it appears to be running "dry," return it to the makers for re-lubrication.

Exquisite Piece of Machinery

Two recently introduced 8 mm. cameras are the Bell & Howell Filmo Straight 8 and Double-run 8. The latter of these was reviewed in our columns only last month and it is not necessary to add more than that each camera is an exquisite piece of machinery and will make fine movies. The latter of the two takes standard double width 8 mm. film, whilst for the former a special panchromatic film of single 8 mm. width has been introduced by Agfa Ltd., but which will, unfortunately, only fit this camera. This Agfa film is sold inclusive of processing rights and is, from all appearances, the 8 mm. film with the finest grain of all. Results from experiments with this stock were very impressive. Its speed is about the same as Kodak 8 mm. film.

Elegant Models

The Filmos follow standard practice as regards most details but it has been found that owing to the light weight of the reels of 8 mm. film it is possible to dispense with a feed and take-up sprocket, whilst they are especially unusual in that even the gate does not require to be threaded up in the ordinary way. The film is simply laid in the gate, which automatically closes on shutting the hinged camera door, the film being located in its proper running position by the same action. These cameras may genuinely be termed elegant. Each has four film speeds and the lens (f/2.5 fitted as standard) is instantly detachable for changing or cleaning.

In general, what has been said above regarding maintenance applies to the Filmos also, but it has been facilitated by very clean design, the special gate being a great advantage in this respect.

The last camera on our present list is the Egofix 8. In general layout this camera is rather similar to the Filmo Double 8, though the actual mechanical details differ greatly. It is quite a sound job and the maintenance information given above applies in almost all respects.

I have already dealt with Agfa Straight 8 film and it remains but to deal with the Kodak and Gevaert brands. The Cine-Kodak 8 film is panchromatic and is, of course, the original film

Angle at which this shot was taken brings out a pattern of curves.

(Continued on page 107)

Notes on The PSYCHOLOGICAL FILM

Professional FILMS— Some May RELEASES

WHEN Josef von Sternberg completed *The Devil is a Woman*, it was puzzling to know how he would follow it up, for in the *genre* which he had chosen he seemed at last to have come to a finish. The story had been thinned down almost to nothing and the film consisted mainly of a parade of photographic technique.

In *Crime and Punishment* we have Sternberg again, but in quite another field and faced with quite different problems.

The psychological Russian novels of the last century cannot be easily adapted for the screen. In the present production a good deal has been done to overcome the outstanding difficulties, but they still remain. They are caused chiefly by the multitude of characters introduced, the length of treatment and the fact that the novelist's concern is here much more with complicated mental workings than with action.

Balance of Plot Upset

It becomes necessary to concentrate the film, often arbitrarily, on a particular group of characters and on a particular group of events and to rely much more than one should on talk. The minor incidents are forced out of sight or their significance diminished (this is even more noticeable in the French version, recently shown at the Academy) and the balance of the plot, elaborately worked out by the author, tends to be upset.

The relation of a feature-film to a long novel is much the same as that of a two-reeler to a full-length picture. Just as a suitable subject for the latter would be much too weighty for a two-reeler, so a suitable subject for a long novel (quite apart from any psychological aspects which it may contain) is nearly always likely to be too big for even a long film.

Peter Lorre as the haunted murderer, Raskolnikof, in "Crime and Punishment."

Striking dramatic lighting is used for "Crime and Punishment," May Columbia release. Here is Marian Marsh who appears in the film.

In such a case (for the following point, see also the review of *The Three Musketeers* in last month's issue) the weaknesses will probably be most marked in the beginning, which has a great deal of introductory matter to cover in a small compass and in the ending, which will appear abrupt or inconclusive where that of the original was gradual and thus convincing. Both of these failings are observable in *Crime and Punishment*; but the second less here than in the French version, which closes with a trail of exiles to Siberia—a feeble ending, exactly as in *We Live Again* and the German *The Brothers Karamazov*.

Camera Technique Takes Secondary Place

In the circumstances, Sternberg's emphasis on camera-technique, with its huge close-ups of faces, its lingering dissolves and its clever games with light and shade, has been relegated to a secondary place. Lighting and photography are good, but now they serve a purpose outside themselves. In principle this is not a bad thing, for although skilful camera-work is very desirable, it should not be allowed to dominate film-making to the exclusion of other values.

As for weak endings, the film as a medium seems to be specially subject to them. *Captain Blood*, also released this month, distinctly comes to pieces in the last few minutes. The chief reason here lies in the purpose of the film as a whole, which is simply to crowd as much spectacle, swashbuckling, fighting and romantic love-interest into two hours as possible; and for a film with such sweeping and generalised intentions any attempt at giving an impression of completeness at the finish must be unsatisfactory.

Natural Ending

Of course, this difficulty is not confined to works of fiction: consider, for instance, the nebulous last section of Paul Rotha's *The Face of Britain*. Among current documentary films, perhaps the one with the most natural ending is the attractively-made G.P.O. film, *Night*

(*Continued on page 83*)

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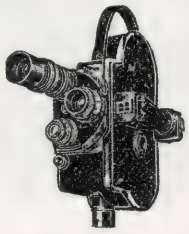

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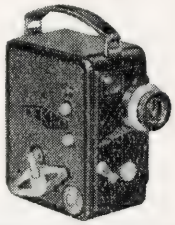

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Technical Features of Some May Releases

(*Continued from page* 81)

Mail—though here the problem is admittedly simplified by the subject-matter, dealing with the journey of an express train from terminus to terminus; and even here the temptation to sentimentalise over the arrival has not been fully avoided.

In *Nursery Islands*, a study of bird life, Miss Mary Field has solved the problem in her own way by discarding the manufactured ending altogether and coming to a close quite briefly without flourish of any kind. This is a procedure only permissible on rare occasions.

Warning shadow. A scene from "Crime and Punishment," reviewed in this article.

To return to fiction: *Faithful* is interesting as an example of poor material made up into reasonably presentable shape by efficient direction and acting. Note the general smoothness of the continuity. At one point there is a transition, from the hero raising his glass to drink a toast to the vamp, to a shot of the heroine's landlady also drinking in the same way from a glass, at table with the heroine. Simple though the transition is, its virtue lies in the fact that the parallel action which joins the shots has in each case a definite meaning, quite apart from its surface value as a visual link. In the second shot, what it tells us indirectly is that the heroine has at last given up waiting for her husband and has in despair invited the landlady to join her at her meal.

There is another type of transition, used near the beginning, which is much weaker. This is the one where we first see the girl indignantly asserting that she will cut off all relations with her fiance: then immediately afterwards both are observed coming out of a registry office, married. The same kind of thing occurs in *Personal Maid's Secret*, where a scene showing the husband objecting to his wife's idea of moving into a more sumptuous flat is followed by another of the couple

(*Continued on page* 86)

Overcoming FILM SCRATCH

(*Continued from page* 72)

a matter of the internal design of the charger.

In the Pathe chargers, the roll of raw film is merely dropped into the top chamber and the film led out through the channel to the take-up, leaving the roll loose and free to move about in the top chamber. The weight of the film, combined with the pull when running, causes the roll to rotate with part of the circumference in contact with the charger, and this, to my mind, is a fruitful source of trouble. Using my own chargers, I have overcome this by fitting a small metal pin about 3/32nd. inch in diameter, over which is slipped a short piece of brass tube which revolves easily on the pin. The raw film is just slipped over this pin and roller, and is thus prevented from running about loose in the charger. Using the new Dekko with its rollers at top and bottom of the gate, there is now no place where the emulsion touches throughout its course in the camera.

No Trouble At All

The new 9.5 mm. Selo film, in a special metal charger, has a bobbin in the top chamber like the take-up bobbin, which serves the same purpose as the pin that I have fitted. Using the Selo film in its charger in the Dekko, I have had no trouble from scratches at all, nor have I had any bother using the modified Pathe chargers. In fitting the pins to the chargers, the diameter *must be small*, or the inner end of the film has a tendency to grip and wind itself up around the pin, eventually jamming. The small diameter of the pins I have fitted does not afford any grip, and the revolving tube is an additional safeguard.

I would respectfully suggest to Messrs. Pathescope that they add this pin to their chargers. If moulded in, during the process of manufacture, it would add little or nothing to the cost, but would, undoubtedly, make for more perfect pictures. At the same time, I think they would do well to alter the shape of the openings a little, rounding off the sharp nose at present existing at the apertures. With these two slight modifications, I think the chargers would not cause any trouble in any camera.

Make a Trial First

Readers with their own chargers could carefully file this nose away a little, making a smooth rounded entrance and exit for the film, but before doing so, I should advise them to try a charger with film in, but with lid off, running in the camera, and note exactly where contact, if any, takes place, as it is largely a matter of the exact position of the gate in relation to the charger that determines this, and in some cameras it may not occur.

A small piece of velvet ribbon, obtainable at any milliner's, glued at these two points might prevent the trouble, and those who do not care to go to the trouble of fitting pins inside the top chambers might try the effect of a piece of velvet ribbon glued round the inside of the top chamber. A word of warning is advisable here. If velvet is used, it *must* be kept scrupulously clean, or it will most certainly cause more scratches than ever.

There is another source of scratching that is, perhaps, not generally recognised and that is bad storage. The non-flam base of all sub-standard films is very susceptible to changes of temperature and humidity, which cause shrinkage. In the case of 9.5 mm. film, shrinkage causes slight buckling of the film around the central perforations, the raised edges of which may scratch adjacent layers of film in a reel. Properly kept, however, no fear need be felt on this score.

Curb Your Impatience

Another very prolific source of scratches is the enthusiastic examination of a roll of film, which is unwound without the use of a reel, the film being allowed to coil up on the floor. On rewinding, dust and dirt are picked up and rolled into the film, and even if the film is allowed to unwind into a flannel lined basket, there is the danger of the sharp edges of the film rubbing and scoring the emulsion.

In editing, this does not apply, as only short lengths are dealt with. Anything more than three or four feet of film should only be examined when wound on a reel and the free end wound on another reel. If this cannot be done, then one should curb one's anxiety until such time as the film can be seen under proper conditions. It is a poor consolation to have a perfect film, only to have it marked and marred through impatience to look at it. Care, cleanliness and common-sense are three essential virtues in cinematography.

Moody reminiscence, overheard:—

"I got up at the end of the reel and there was a horrid scrunch, and I realised that the take-up hadn't been working."

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THE FAMILY ON HOLIDAY, 1935. *By R. G. F. FOWLER. 9.5mm. 200 feet.*

The content of this picture is a little too frail for the rather elaborate frame-work, having regard to the limited length. Nevertheless, it is a very praiseworthy attempt at film construction—by a beginner, incidentally—as opposed to stringing together a collection of odd shots taken at random. One gets the impression of a good deal of getting in and out of cars and the writing of letters. This is because the continuity shots are made an end in themselves ; they should be an unobtrusive link.

It opens with a close shot of a letter which has just been begun, but no hand or pen is visible. This is followed by a medium shot of a young man writing a letter in a garden. Then comes a close-up of the foot of the letter : " I came in advance with the luggage." What follows next is presumably a flash back so that a fade to it would have been an advantage to indicate time lapse. We are shown a calendar, a pointer indicating the 29th of the month. What the month is we are not shown. There does not seem to be any point in drawing specific attention to the date if we are not told just what the date is. Then there comes a shot of a clock, panning down to luggage in the hall (somewhat under-exposed). Next is a shot of the luggage out of doors ; the young man gets into a car and drives off. Later he arrives at a house, but no one greets him and then we see him writing in the garden as in the second shot.

Now if a person goes on a journey of a reasonable length he goes by a vehicle of some sort. It is understood that he will start out with luggage and that he will arrive with it. When he gets to his destination we take it for granted that he will leave the vehicle. These are all commonplaces and unless they are presented in a new light or the journey has some significance in itself it is hardly worth the trouble of filming them. To do so imperils the balance of the film. There are too many objective shots and not enough suggestion.

The beach scenes, which should have been the high-spot of the film, are ragged in contrast with the orderly planning of the rest of the film. For advice on positioning incidents in a film in order of their relative importance, attention is drawn to the second of the series of articles by Mr. Andrew Buchanan in this issue. The author asks if the titles should be done again. No, they are quite effective—nice plain lettering on plain background and fairly well centred. We imagine that Mr. Fowler is very critical of his work and is possibly inclined to be a little more severe on himself than he need be. We could wish that more movie-makers were like that ! A Leader has been awarded.

This admirably composed shot gives pleasing sense of perspective due to arch being used as frame.

REMINISCENCES OF 1933. *By E. VENN. 9.5 mm. Two super reels.*

These two reels record the activities of a scout troop, but despite all this footage we do not really come to know the troop, nor, must it be said, does it induce us to take an interest in them. There are two reasons for this : 1, continuity is lacking ; 2, the film is shot almost throughout in long shot. It is remote and lacking in significance and vitality.

The film opens with a ' Whitsun Camp at Warlingham ' sequence. There is no relation between the shots in this. We are shown the breaking of the flag, boys ragging one another, boys washing and cutting wood and so on. The wood cutting bit is too long. A medium shot and two close shots would have been enough. When a complete action is taken throughout in long shot, it is too long, whatever its length. This dictum must not, of course, be interpreted too literally, but the beginner, at any rate, should constantly bear it in mind.

The long shot has very definite uses. Used imaginatively it can create an effect of poignancy. Two admirable instances of this are to be found in Pudovkin's *Storm Over Asia*. One is of the wizened, pathetic little old woman who watches her son ride

away from home. We see her as he sees her, from afar, mutely watching. The distance, dwarfing her to insignificant frailty (which is also conveyed by her attitude) gives an air of poignancy to the scene. Then again, there is the sequence in which the son is driven out to be shot. The skyline is relieved only by a gaunt tree. Across it comes the son, stumbling, halting; behind him the soldier, sprightly, almost jaunty, rifle in hand. Most readers, too, will be familiar with the classical Chaplin film ending (altered only in *Modern Times*) of the little tramp setting out again alone in the world.

Knockabout action, such as the ragging in camp, should never, unless the circumstances are exceptional (and circumstances have a habit of altering cases) be filmed entirely in long shot. Their essence is vigour and this can only be conveyed by the close shot and quick cutting. But that is not to say that amusing, quick action incidents are not suitable for interpretation by the long shot. In the recently released film, *We're in the Money*, an amusing sequence of a man and girl careering about in a speed boat that they could not control ended with a shot of the boat dashing violently by and finishing up as a speck on the horizon, still going in quite the wrong direction.

The point of this last shot was that the two people were trying to board a yacht. After a time the camera switched over from their vain endeavours to a series of incidents on the yacht itself. These and the whole sequence concluded with the above mentioned shot of the unhappy speed-boat occupants whose existence we had almost forgotten. It will be noted, however, that in the whole of the sequence this was the only long shot, which began with the boat dashing right past the camera. In addition, therefore, to its pedestrian utility of showing us the landscape in a scenic, the long shot, imaginatively used, can be employed to convey poignancy and futility by reason of its remoteness.

Everyday, commonplace incidents can be transmuted by the imaginative use of the cine camera.

The next sequence in *Reminiscences of* 1933 is of the Hendon Air Display, but where do the scouts come in? The only reason for its inclusion must have been that members of the troop went to the Display. We should have been shown them. There are plenty of shots of spectators (apparently because the cameraman had no alternative), but we are not shown their reactions or any little incident in the crowd. A few shots of individual members of the troop would have been a valuable aid to continuity. As an instance, one of them could have been shown looking up and shading his eyes. Cut to shot of aeroplanes and so on.

The 'Arundel Camp' section opens with a long shot of the camp, followed by a pan of the surrounding district (including the castle and other dominant features) but not from the camp. Continuity would have been preserved by beginning the pan from the camp site, with possibly one or two boys in the foreground and ending with an important feature, such as the castle. From there, with the castle in the picture, we could go on to other points, logically and naturally.

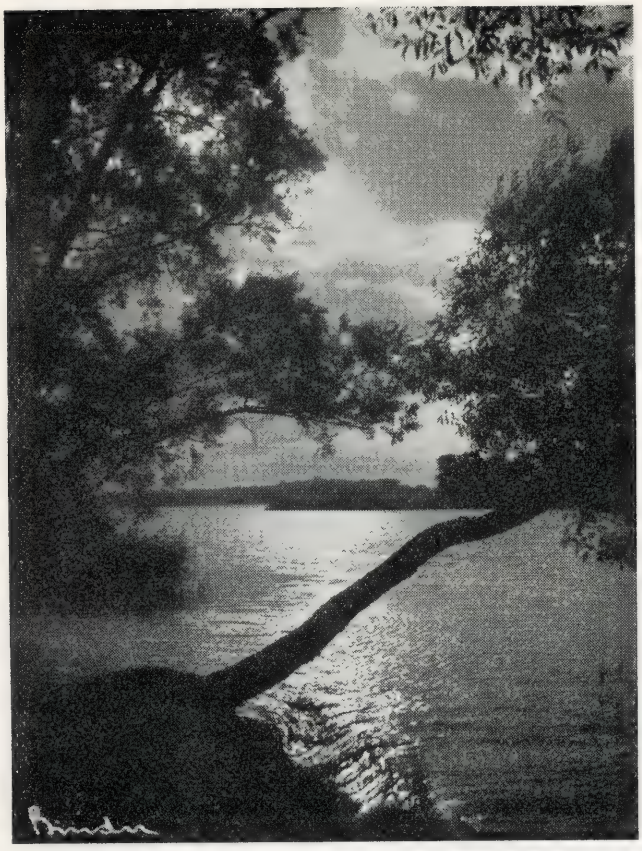
Apparently nothing much happens in the camp. One boy washes in a basin, another turns head over heels, a third looks idly at the camera. In other sequences there is too much aimless walking and Reel 2, *Souvenirs of* 1935 suffers from the same defects. The trouble is lack of planning and no clear ideas on the part of the cameraman. He has selected good cine material but has not presented it very satisfactorily. If he will remember to take more close shots to enliven his films he should produce a worthwhile picture.

TIT FOR TAT. *By THOMAS R. B. CHING.* 9.5*mm.* 100 *feet.*

The chief merit of this bright little production, described as 'a story without words,' is that it has a clearly defined theme. Inveigled by the winning waters of a lake a young lady decides to bathe. First we see her walking along, then comes a shot of the lake and then semi-close-ups of her starting to disrobe. The garments are seen being thrown down, cut to them crumpled on grass. Then comes a close-up of feet dipping into the waters of the lake and then the young lady in the lake, only her head and shoulders visible. The inference is that she has not bothered about a bathing suit.

A tramp wanders along; cut in close shot of the lady's clothes. He gathers them up. The legs of the lady come out of the water. Close-up of her face

(*Continued on next page*)



Although diagonals are the motif of the pattern, the tree trunk in the foreground is too obtrusive, splitting the scene and destroying balance.

expressing surprise and dismay (but she is inclined to laugh, too) when she looks down and finds her clothes gone. And now the tramp decides to bathe. He is quite a genteel tramp, by the way, with a very nice crease in his trousers. He strips, the lady dons his clothes and walks away.

The whole thing is quite jolly and pleasing but withal a little musty. The cameraman has been so meticulously careful to preserve the proprieties, so very reluctant to show more than a few square inches of bare flesh, that he has concentrated throughout on close shots of arms, legs and surreptitious glimpses of minute portions of torso. The cumulative effect is precisely that which he was at such pains to avoid. To a large extent this treatment was dictated by the subject. You cannot show much of the figures of people demurely attired in bathing suits if you wish to give the impression that they are not wearing them. The film was doubtless intended as a joyous care-free lark on the part of some joyous young people (one senses that from their smiling self-consciousness) but the treatment has made of it rather a hole-in-the-corner affair. A Leader has been awarded.

AUGUST BANK HOLIDAY AT SCARBOROUGH. *By D. THORLEY.* 9.5*mm.* 150 *feet.*

The main title of this film is quite attractive : a sort of patchwork of pictures with the lettering going across diagonally. The first requisite of a title, however, is that it shall be easily legible and clarity is not the strong point of this one. The opening shots augur well for the

Amateur Film Technique

(Continued from previous page)

rest of the picture : close-ups of a guide book, the camera approaching one of the photographs in it so that it nearly fills the screen and then a cut to the actual scene.

Matching of shots like this is always attractive and is none the worse for having often been done before. One of the best instances in professional films that we remember seeing was the dissolve from a poster of a Swiss view to a shot of the same view from the same angle, in *Tell Me To-night.* In our Family Film Competition there was an interesting entry which opened with a family album, one of the photographs in it coming to life. The matching was not entirely accurate, but the effect was good.

The transition is easily managed. When you go on your holiday this year take a photograph with your still camera of an interesting bit of scenery from exactly the same angle as you film it with the cine camera. Then enlarge this still to fit your titler. Take a few shots of posters, the first ones being medium shots, the later ones close shots taken so that no wording is visible. Now splice in the still so that the impression is given that it is a poster. If the matching is sufficiently accurate a straight cut to the actual view will be more effective than a dissolve. If you are good at lettering, you could, of course, doctor the photograph into a semblance of a poster, but if you are not it is advisable to leave it alone, for cut-out letters will not give the desired effect.

The beach scenes in " August Bank Holiday at Scarborough " are animated, but the editing is confusing. Why the angle shots of people lazing on the sands cut in every now and again with shots of people marching up and down ? Where are they going and why ? If it is the intention to contrast idleness and action we fear the attempt fails because the shots are not sufficiently expressive of idleness and action and, in any case, repetition weakens the argument. The cutting in the model cruiser sequence is also rather indifferent. It is difficult to follow the progress of the boat because it is continually changing direction. The last part of the film is effective. First we have some interesting sea shots, then people walking along the beach in a darkening atmosphere, then stormy sea shots—a nice transition. The film is reasonably well made and just reaches Leader standard.

Professional Films

(Continued from page 83)

already settled in the new flat. It occurs also in different forms in four out of five films put on the screen : although it was possibly humorous and subtle once, its point has been badly dulled by repetition.

On the question of continuity, reference must be made to *The Case of the Lucky Legs,* a Warren William—Perry Mason detective story and one of a series. Any of the items belonging to this series are worth seeing, if only for their construction as films : which it would be difficult to analyse on paper, since it is not a matter of isolated points but of a general method—involving among other things a swift pace, accurate timing of shots and dialogue effectively handled.

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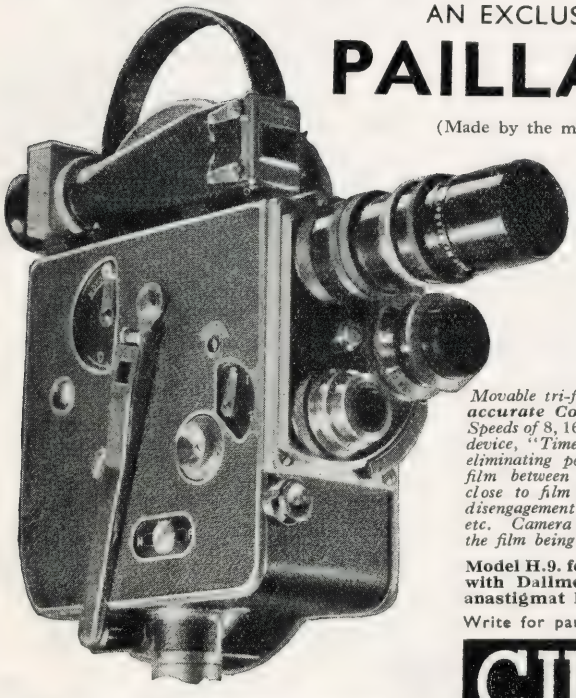

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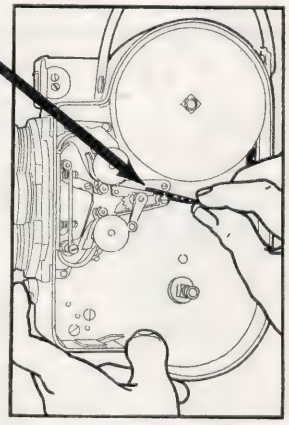

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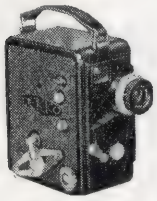

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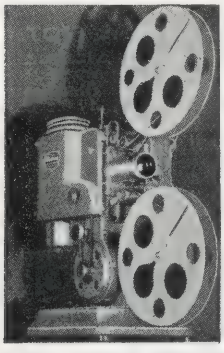

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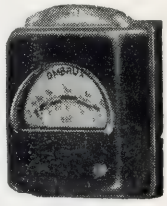

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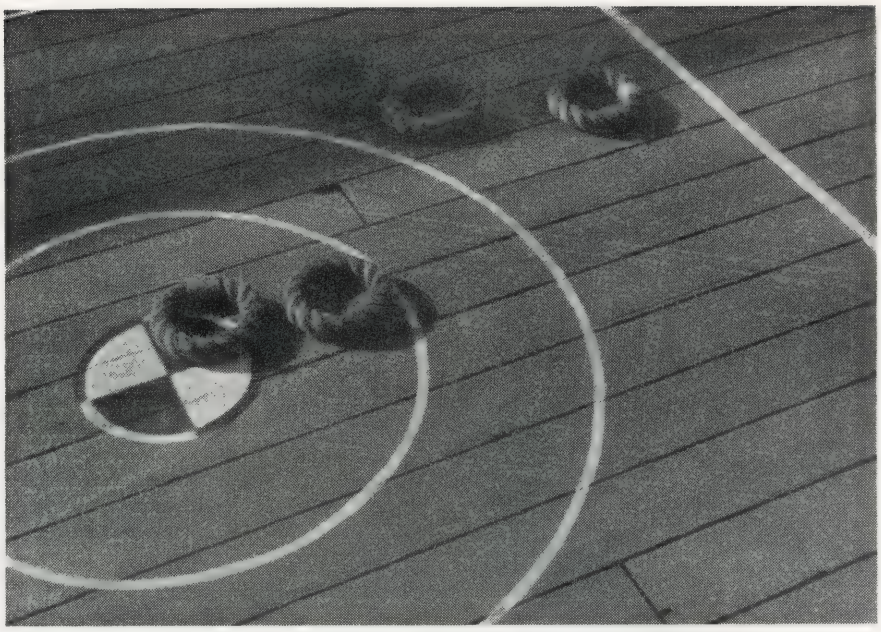

This picture can be used as a title background for a deck sports sequencein your cruise film

CONTINUITY *in the* CRUISE FILM

The movie-maker who goes on a cruise has such a rich profusion of cine material at his disposal that he does not find it easy to know what to reject. Hence continuity invariably suffers. In this article will be found useful hints on constructive planning

A CRUISE film is generally regarded in the light of a glorified scenic and the advice given to the amateur is, usually, to pay particular attention to the composition of every shot and to use a filter wherever possible. Such advice is suspect as far as the beginner is concerned. One earnest cameraman we know filtered practically every shot of his Mediterranean cruise film, the picture giving the impression that Italy languishes under leaden skies in sombre shadow.

Naturally the composition of the shots must be a primary concern, but to concentrate exclusively on it arouses the danger of leaving continuity to take care of itself. Any shot, however beautiful or striking in itself, is a failure if it does not fit properly into its place or if it draws attention to itself for its purely scenic qualities at the expense of the action.

Continuity is the *bete noire* of the cruise film, chiefly because the cameraman is embarrassed with the rich profusion of cine material that is everywhere at hand. He finds it difficult to know just what to reject. Consequently his film lacks cohesion and has no framework. If the film is to be a narrative record of the trip as opposed to a scenic of the places visited, the ship shots must be given due prominence and should not be used merely as continuity links.

A Suggested Beginning

Here is a suggestion for opening the first type of film :

C.U. Cover of cruise booklet. Booklet is lowered, revealing face of person studying it. He looks pensive. Begins to turn pages.

M.S. Action continued. He reads booklet. Looks up again, and looks dreamily before him.

C.U. Of him, gazing, as it were, into future. Fade out.

G.S. Fade in to a selection of scenes taken on the cruise. Fade out.

C.U. Fade in to person. His expression indicates that he has made a decision. Starts to get up.

M.S. Action continued. Goes to bureau, takes out paper, starts to write.

C.U. Pen tracing over paper : " I propose going on the S.S. Stupendous Cruise to ..... on ..... and enclose herewith ..... "
(*Note :* Two or more characters can easily be introduced into this introduction, if required).

S.T. AND SO WE START FROM——(State name of docks).

L.S. The liner.

L.S. The liner from another angle, showing gangway, people going up with luggage.

M.S. From top of gangway, the person in the introduction (we will call him A) coming up towards camera.

M.S. He is lost in the crowd.

G.S. Two or three shots expressive of bustling activity on boat.

M.S. Crowd at docks waving goodbye as boat leaves. Very quick pan from this point to horizon, showing nothing but sea, pan ending with figure of A, looking over side.

M.C.U. A rubs his hands appreciatively. Fade out.

S.T. TWO DAYS OUT AND WE FIND OUR SEA LEGS.

M.S. Promenade deck, people walking to and fro, A among them. A starts to look round—

M.C.U. Action continued—

M.S. —to knot of people gathered round officer organising sports.

M.S. Same as M.S. immediately after S.T. A goes over and joins group.

Then can follow deck sports sequence *ad lib.* Introduce the first sight of land by group of people leaning over side of boat, looking at something (these should be close shots). Cut to land on horizon. Cut to watchers, angle changed so that land is in background. A takes out his cruise itinerary and begins to read it. Close up of page, finger pointing out appropriate section which

(*Continued on next page*)

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CONTINUITY *in the* CRUISE FILM

(*Continued from previous page*)

might read something like : "July 27th. Ship arrives at ——— at 8.30. Launches will leave ship from 9 till 10. Lunch will be served in the Mezzonine Restaurant for those who require it from 12.30 to 2. Ship leaves 7.30 promptly. For those spending the whole day on shore the following excursion is recommended....." Finger points to details of excursion.

Page approaches camera until it completely fills screen and goes out of focus. Cut to excursionists walking away from camera, so that they act as wipe, beginning of shot being a black out until they get a sufficient distance from the camera. Show items of interest on excursion.

In the majority of cruise films we have seen the shore shots are linked together with monotonous regularity by deck shots or shots of the water streaming away from the sides of the boat. One thus knows precisely what to expect ; all element of surprise is gone. This may to a certain extent be the result of a laudable desire to avoid sub-titles but if a sense of strain is apparent, then it is obvious that sub-titles should be used. One could begin another land sequence as follows : S.T. FROM —— WE GO TO ——, followed by a very brief description of its salient features, such as "City of silks and rags." Begin the sequence with a shot *from* the landing stage, showing a launch approaching and disgorging its passengers ; there is no need to show the liner in the picture. Show it too often and the audience will get tired of seeing it.

Another land sequence might begin with a sub-title focussing attention directly on the place visited—a sub-title such as : WE FOUND MALTA STILL IN MOURNING, an allusion, which would have to be explained, to the hoods worn by the women. It would be necessary to open this sequence at once with a shot of some Maltese women. There must be no deck shots in between.—J.S.N.

The Approach to Documentary

(*Continued from page* 68)

the nightly rail journey—the fact that you may post a letter at Euston, at 7.35 p.m., and your friend in Glasgow receive it before breakfast the following morning. By means of visual-sound counterpoint, we shall be able to bring London and Carlisle and Glasgow together. We shall telescope them, both spatially and temporally.

Thus the film will show how very close together modern communications have brought the big towns of Britain, and will incidentally carry an educational value.

The tremendous advantage of the documentary sound film over the printed word, as an educational medium, is its power of direct presentation. In reading, you receive impressions through the eye only, and then only indirectly by means of symbols, i.e., words. But the screen makes a direct and simultaneous appeal to ear and eye.

It is this direct appeal that the skilled producer of documentary makes the fullest use of.

More About the CINE CLUB CONTROVERSY

On this and the following page we publish a selection from our always interesting postbag. The Editor does not necessarily endorse the opinions of his correspondents, but is glad to offer an open forum for the expression of readers' views.

A CLUB FILM LIBRARY SCHEME

To the Editor, "Amateur Cine World"

Sir,—As Chairman of Rhos Amateur Film Productions, a society which has been actively engaged in film production since 1929, and which has always done its best to promote and encourage the interchange of films amongst the British film societies, I was very interested in the letter from Mr. Ian S. Ross of the Meteor Film Producing Society published in your April issue. I am afraid he is right in his remarks *re* the petty annoyances caused by a number of cine societies. In fact, things have become so bad that it is impossible to rely on booked films being received, with consequent disappointment which naturally somewhat adversely affects the enthusiasm of the club members.

Destructive Criticism

Not once but many times this season has my own club been let down. One cannot understand the mentality of some club secretaries, who, while expecting prompt delivery of films for *their* meetings are most lax in their dealings with other societies. Incidentally, when criticising films loaned to them these gentlefolk are most destructive—to say the least!

However, it is up to the societies to formulate a scheme whereby the system of film exchange can be put on a firm footing. Below I give my suggestion.

1. All amateur films available for exchange to be forwarded at the beginning of the projection season to *Amateur Cine World* and all bookings to be made through them.

2. Films to be charged for at an all-round rate of from, say, 9d. to 1/- per reel for 9.5 mm. film and from 1/- to 1/3 for 16 mm. film.

3. Clubs failing to return the films loaned to them within, say, three days, shall be barred from receiving any further films during the season. The same punishment shall be meted out to those clubs who damage films through careless projection.

A Competition?

4. The hire fees received from the loan of films shall be divided at the close of the season among the clubs in direct proportion to the amount of usage their films have received. A fair reduction to be made and retained by *Amateur Cine World* in payment for the organisation of the library.

A further suggestion that I would like to put forward would be for a competition restricted to those films which are put at the disposal of the library. A challenge cup could be awarded to the society producing the best film each year. I suggest Mr. Andrew Buchanan, whose magazine is always crammed with true "cinema" as an ideal judge for such a competition.

I am sure that a scheme such as the above would appeal to the clubs, and my own club would be prepared to hand over all their films to the library as soon as a start could be made.

George E. Mellor,
Chairman, Rhos Amateur Film Productions.

YOUNG CLUBS v. THE OLD

Sir,—I read with keen interest the views of Ian S. Ross in your April issue, and while I admit that he may have good reason for criticising some of the "newcomers," he is falling into the error of taking too exalted a view of his own society, as one or two others have done in the past, and underestimating the abilities of the lesser fry.

After all, film-making is largely a matter of £ s. d., and if a high rent, or the failure of money-making schemes precludes the possibility of planning ambitious productions, a society must, perforce, be content to wait until better times come along. Must they then, in consequence, be "segregated," and merely allowed to see films from clubs of equal standing? Given equal opportunities, could they not produce films to approach in quality those of the "upper classes"?

To us in Hyde, the viewing of a good amateur film is a spur to more strenuous efforts. Let us continue to lend our two or three "shorts" to all societies, whether they have any to return or not, and give us the opportunity of seeing some of the best that others are making. We have never let another society down yet, and we have had all kinds of ups and downs during our two years' existence.

May I add, also, that our dealings with the Meteor Society have always been of the friendliest, and that I hope they will continue to be so.

G. Wain,
Hon. Sec., Hyde C.S.

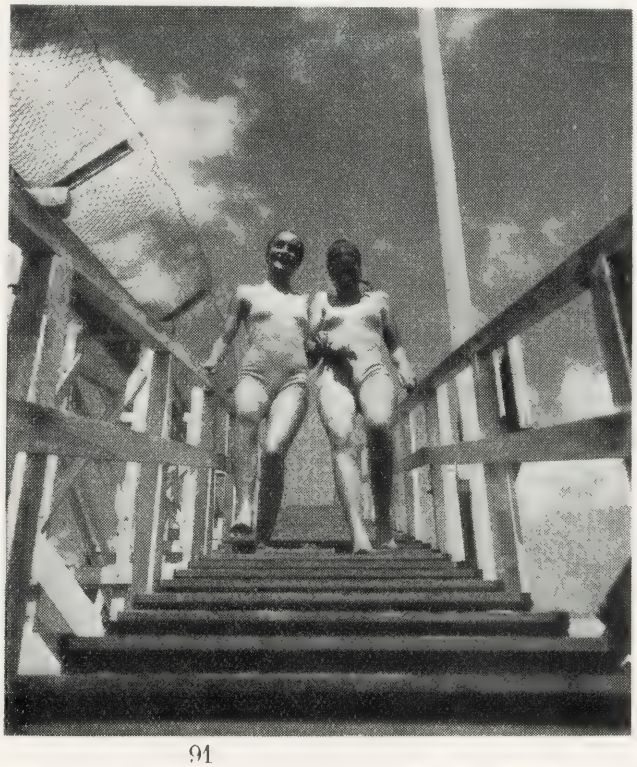
A CHALLENGE ACCEPTED

Sir,—Congratulations! The April issue is easily the best one you have put out so far, and I hope you maintain the standard.

The idea of an inter-club competition, put forward by Mr. Bromley, is, to my mind, a brainy solution to the rival clubs' "hot air." After all, the proof of the pudding is in the eating. I read so much about super productions, that I am filled with the desire to see them, and surely there is no better way than to see them all at once. The proposal for a show in the West End, next November, should be carried unanimously.

As everybody seems to be throwing out challenges, and slinging gauntlets about, I've an old glove, sans fingers, that I'll dash to the ground. On behalf of a small group of amateurs, I will enter a film on 9.5 mm. stock. We are nameless as yet, and do not possess a studio, so we haven't anything "on the floor," but we are hoping for a sunny summer.

George W. Eves.
26, Formosa Street, London, W.9.



Low angle gives effect of spaciousness and vigour.

ADUR WILL ENTER

Sir,—*Re* Inter-Club Competitions. We note that the L.A.F.C. have taken up the challenge issued by Mr. Ludin of the Brondesbury Society, and that *Amateur Cine* would take a practical interest in the scheme providing a sufficient number of other clubs accept the challenge. We would also be prepared to enter the competition providing the cost of producing the film, and the resources of the society will be taken into consideration when judging, as we are aware that the two clubs at present in competition could easily outdistance a young society with only very moderate funds available. Other clubs have probably considered this point, and we should be glad to hear what rules

(*Continued on next page*)

Here is a case in which a filter is advisable for contrasting the sky with the white of sail and clothing.

Our READERS *Say . . .*

(*Continued from previous page*)

Amateur Cine would propose for governing such competitions.

C. A. Browne.

Adur F.S.

[*We feel that the consideration of rules, which should be of the simplest, is best left until such time as it becomes evident that sufficient support will be forthcoming to make the scheme practicable. Editor.*]

LONE WORKERS

Sir,—Would it be possible for you to publish every month in *Amateur Cine* names and addresses of lone workers like myself who are unable to join any cine society owing to business or other reasons, but would like to get in touch with other cine workers in their district.

I have been at my address now for six years and have never yet found anybody interested in amateur cine work. I suggest something like this :—

LONE WORKERS

Names. *Addresses.*

The above lone workers would like to get in touch with any other amateur cine workers in their district. Please write direct.

I am sure any small charge you might make would be gladly paid and I think this idea would be appreciated by all. Give the lone worker a corner in *Amateur Cine* as well as the societies.

W. Fein.

240, Commercial Road,
Stepney, E.1.

[*Amateur Cine* is glad to adopt this suggestion. No charge will, of course, be made.—Editor.]

FRAMING

Sir,—I should like to add a note to Mr. Warrilow's protest against the failure to fit all projectors with means of framing which avoid the movement of the mask on the screen. His list of projectors already fitted with such means is not by any means complete, for the Victor machine has had optical compensation for the movement of the framing mask for at least four years and probably had it some time before that. All the Siemens Halske projectors are also fitted with optical compensation, while the Bell & Howell 8 mm. projector has the compensation in the claws.

It is a commentary on this very valuable refinement that in two of the cases mentioned the demonstrators (not dealers) of the machines to me were not aware of the refinement until I pointed it out to them. The only excuse for fitting the plain movable mask is when there is an *extremely* rapid tilt adjustment.

The real trouble lies in the cameras and printers. Too many cameras are sold with the mask out of centre. It is also very annoying when using negative positive film to find that the printed copy comes back with the picture out of mask. The remedy is for purchasers to insist on projectors with the proper compensation, on cameras with the mask properly set and on prints from negatives which are in frame.

Harry Walden, A.R.P.S.

West Wickham, Kent.

"IT IS ALL VERY STRANGE"

Sir,—I take an unfamiliar pen to congratulate you upon the attainment of your second anniversary, and also on a most interesting and go-ahead publication. It might interest you to know that I took a copy of your first issue with me to Germany, on the day it was published (15th March, 1934) having obtained it from a bookstall on the station. This probably constitutes a record (says he, quoting a well-worn phrase), for an amateur semi-technical magazine, any way.

A rather queer thing I have noticed is the apparent dearth of enthusiasts in this particular district. I do not recollect ever having seen an address from a correspondent with a W.1 post mark. I very much wonder why. Are they all too superior? Or too shy? It would be interesting to know.

I once attempted to form a club round here but all the members came from north, south or east. There was not one local person. It is all very strange.

A final wish—that *Amateur Cine* may continue to flourish for many more years, and continue to hand us the stuff we want.

"Nine-five."

Hanover Buildings,
Thomas Street,
Oxford Street, W.1.

PROJECTOR DESIGN

Sir,—I have been interesting myself in projectors lately and might I suggest that the manufacturers who in most cases seem to be very much occupied with light power as opposed to other really necessary improvements should turn their attention to the following.

1. A separate switch for motor and lamp.
2. The reduction of noise by making the gears more silent.
3. The provision of at least 800 foot reels on all but the very lowest priced projectors.
4. A square gate. Personally I think the rounded corner picture breaks up the composition, or at least is not as effective in pictorial sequences. Who ever saw a painting with rounded corners? (If you examine all the pictures in the Academy, I'll guarantee that you won't find one mounted with rounded corners.) It is only a little point but helps for better presentation.

"Inexpensive Improvements"

5. A good reflector. I fitted one on my machine (which should have been supplied with it) and improved the light tremendously.
6. An inclusive price for projector and usual accessories such as resistances.

These are all inexpensive improvements and ones that could be incorporated in projectors in the region of £20 at very little cost. At present they seem to be reserved for the super class at anything from £35 upwards.

I am already looking forward to the next issue of *Amateur Cine*. You are still keeping up a very high standard.

In conclusion I should like to wish you the best of luck for the future and thank you and *Amateur Cine* for past help.

R. L. Marshall.

Wigfull Road, Sheffield 11.

FIRST CLASS RESULTS WITH 9.5 mm.

Sir,—Many thanks for the return and review of my film "The Conspiracy" [A first-rate production.—Ed.] The film is the outcome of the lessons I have learned by reading your remarks on other films submitted to you for review. Personally, I am convinced that 9.5 mm. is quite capable of giving first class results, and, although my apparatus is capable of using either 9 or 16 mm. film, I intend to continue all my production on 9.5 mm. with a view to proving this contention.

To maintain good quality I think all films should be kept in tins, and cleaned periodically either with some proprietary fluid or with carbon tetrachloride, which is most conveniently obtained from a garage for filling car fire extinguishers.

C. W. M. Young.

Royal Signals Mess, Catterick.

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7.5 cm. Zeiss Tele lens f/4; auto-coupled for Movikon; and filter; as new. List £23 15 0 .. £14 15 0
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9.5mm. Paillard PA Projector; 400 watt; resistance; case; good condition; List £30 0 0 .. £21 0 0
16mm. Zeiss Movikon Camera; Sonnar f/4; case; 1, 2 and 3 Supplementary lenses; 3 filters; as new; List £106 0 0 .. .. .. £78 0 0

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8mm. Cine-Kodak Eight; f/3.5 lens; combination case; as new; List £11 2 6 .. .. .. £8 10 0
16mm. Siemens Home Projector; as new. List £36 0 0 .. £30 0 0
16mm. Victor 3 Camera; 1 in. Dallmeyer f/3.5; also 1 in. Dallmeyer f/1.5; lens turret; speeds 8, 16, 64; case; good condition .. £30 0 0
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8mm. Cine-Kodak Eight-20; f/1.9 focussing lens; case; colour filter; as new. List £16 15 6.. £11 17 6
8mm. Kodascope Eight-30; as new; List £9 9 0 .. .. £7 15 0
9.5mm. Pathe 200B Projector; transformer; good condition. List £17 17 6 £13 10 0

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16mm. Agfa Movex Camera 12B; focussing f/3.5 lens; waist level and direct negative finders; motor drive; good condition. List £10 10 0 £6 17 6

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9.5mm. Dekko Camera; f/3.5 lens; good condition £4 10 0
9.5mm. Pathe Motocamera-de-Luxe; f/3.5 lens; good condition £4 10 0

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16mm. Bolex Camera; 25mm. Hermagis f/3.5 lens; capacity 50 ft.; case; good condition .. £7 17 6

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London, E.C.4. 'Phone: *City* 1540

16mm. Cine Kodak B; f/3.5 lens; case; good condition .. £7 17 6

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9.5mm. Pathe 200 B Projector; as new. List £16 12 6 .. £12 15 0

17, TOPSFIELD PARADE,
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9.5mm. Pathe Motocamera B; f/3.5 lens; case; as brand new. List £6 18 6 .. .. .. £4 15 0

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9.5mm. Pathe Home Movie; double claw; Type C motor; super attachment; double resistance; case; very good condition £8 8 0

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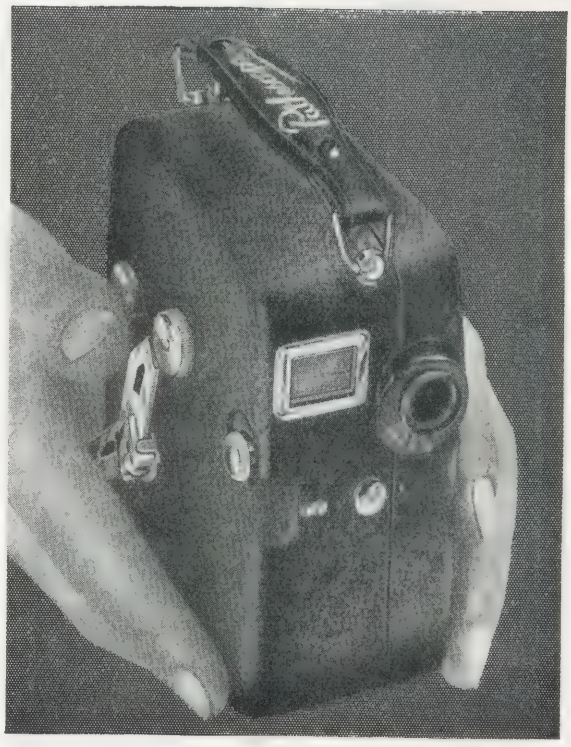

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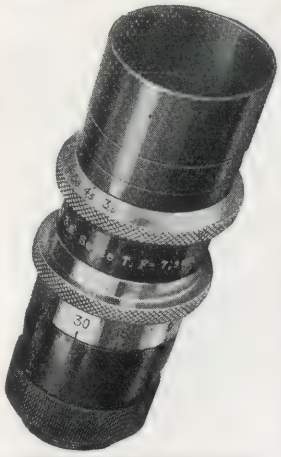

LAACK

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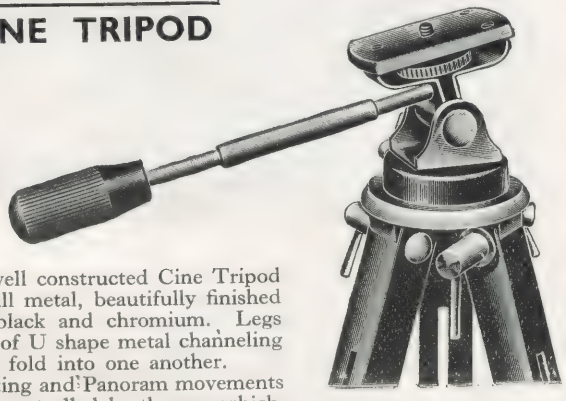
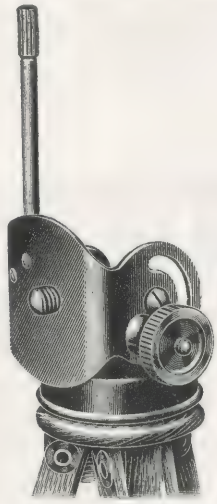
CINE TRIPOD



A well constructed Cine Tripod of all metal, beautifully finished in black and chromium. Legs are of U shape metal channeling and fold into one another. Tilting and Panoram movements are controlled by the arm which, being jointed in the centre can be folded down when not in use. Extended, 56 ins. ; closed, 26½ ins. ; weight, 3 lbs. ;

Price .. .. 95/- each



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9.5mm. CAMERAS

Pathe Lux f/3.5 Motocamera, cost £10 0 0.. .. .. £4 10 0

Pathe Model B f/3.5 Motocamera £3 10 0

Pathe Model B f/2.8 Meyer Motocamera £6 6 0

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Cine Nizo 100ft. f/1.5 Meyer Plasmat £25 0 0

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16mm. CAMERAS

Siemens Model C, f/1.5 Meyer, cost £60 .. .. £37 10 0

Ensign Turret, 1 in. f/2.8 Cinar, case £25 0 0

Filmo Bronze 70A, 2 speeds, 1 in. f/3.5 Cooke and 3 in. f/4.5 Telephoto £25 0 0

Bell Howell 70D, 1 in. f/.099 Dallmeyer, f/3.5 1 in. Cooke, 2 in. f/4.5 Meyer, case £48 10 0

Cine-Kodak B., f/3.5, 50ft. and 100 ft. £7 12 6

Have you seen the new Wipacine for wipes at any angle —simple to use alone or with titler. Send for details. Price complete 30/-

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READERS' PRIZE-WINNING HINTS

Half-a-guinea has been awarded to the senders of the three following hints :—

Half-a-guinea is paid for the best hints published each month, and half-a-crown for those of lesser interest. To save readers unnecessary trouble, it would be as well to state that hints on making a Woolworth rewind and a switch for the Pathe lamp are good but not new. We regularly receive these hints every month.

Altering Stops Without Handling

THE following will enable you to alter your "stops" whilst turning, without putting your fingers over the lens and for "trucking" L.S. to C.U. (it is almost impossible to open up accurately by the usual method). Also this scheme makes it very much easier to "iris-fade," there being no chance of upsetting your focussing. The chief advantage is that the operator can read the F values from rear of camera and alter them while turning.

Radio Plug for Handle

The arm is 3″ or 4″ long and about 1/8″ diam., threaded at one end for ¼″, or threaded rod would serve as well. A radio plug (Woolworth's) will supply the handle. The ring should slide easily over the milled iris-ring and be tapped through, or a nut soldered on, to take the arm. A shade-ring from an electric lamp-holder may fit; failing this, cut off ¼″ of brass tube. Alternatively this could be wider and form a lens shade, but would only be suitable for that one lens. Otherwise it should fit over the largest lens mount.

The ring is shown at Fig. 1. The metal work could be chromiumed for a few pence, the inside of the lens shade, of course, being dead black. The aperture plate (Fig. 2) is 1/16″ brass and, if preferred, could be quadrant-shaped to conform with the arc described by the arm. One method of fixing is shown by tapping holes in camera body and inserting screws which, when home, just allow plate to slide on or off.

Open lens to largest "stop" and lock arm to point to top corner of plate (bottom corner if lens revolves anti-clockwise), mark plate

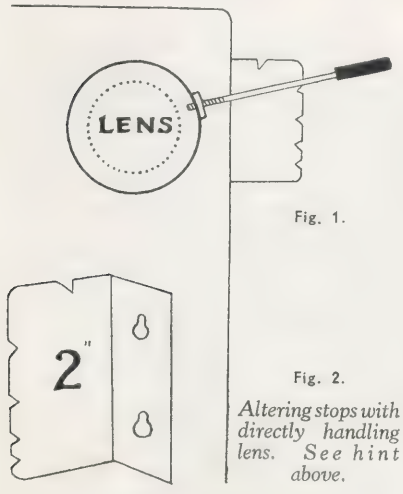


Fig. 1.

Fig. 2.

Altering stops with directly handling lens. See hint above.

in line with arm and likewise for other "stops," afterwards filing notches. Make a separate plate for each lens, marking the focal length or drilling holes to indicate inches. If inconvenient to fix at side of camera, possibly it would go on top. Finish by painting black. It should not be necessary to mark F values—you should know your lens. The device is soon put on, the lens being set wide open and the arm tightened up in line with the correct notch.

—*Vernon North, 44, Redesdale Gardens, Great West Road, Isleworth.*

[NOTE.—*This idea can by no means be described as a new one, but where we see the nucleus of a new idea is in the key slots on the indicator. It means one could have a set of such indicators to match a range of lenses, with instantaneous change-over.—Editor.*]

Development of Titles

From the point of view of economy and also for convenience, I have found positive film (developed as a negative) the most satisfactory method of making titles. The ease with which development may be undertaken at home with simple apparatus and an improvised dark room is an added advantage, and the following gadget may be of interest to other readers.

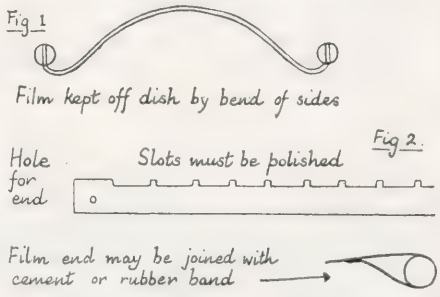


Fig 1
Film kept off dish by bend of sides
Fig 2.
Hole for end
Slots must be polished
Film end may be joined with cement or rubber band

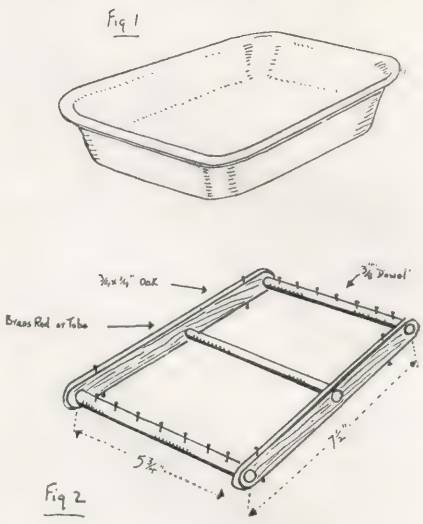
Explaining Miss Kordian's hint, published on this page.

First purchase from Woolworth's three enamelled pie dishes, 11″ x 9″ (for developer, washing water, and fixing). Fig. 2 shows the frame upon which the film may be wound—it takes exactly 10 feet of 16 mm. film. The sides are best made of hardwood and are bored to take the dowel cross rods; a tight fit is desirable and they may be pinned for added strength.

The brass veneer pins, which may be obtained from most ironmongers are carefully driven in, as shown, and serve to separate the film when wound on. The ends of the film may be secured by pressing down until pierced by the pins which are shown on the edges of the side frames. The latter also serve to keep the film clear of the bottom of the dish. The brass centre bar is necessary as ballast—otherwise the frame floats on the solution.

I have found it quite unnecessary to paint the frame in any way. Using M.Q. developer there has been no corrosion and provided the final washing is in running water, no trace of hypo will remain in the wood.

Thirty ounces of solution are necessary to cover the frame and with one 3d. packet of M.Q. developer dissolved in this quantity of



Apparatus for Developing Titles.

water, the time required is about 20 mins. However, a simple plywood or cardboard cover may be made for the dish so that one may leave the dark-room, as it is only necessary to rock the dish and turn the frame over at intervals.—*E. Reginald Brown, The Cottage, Shepherds Way, Rickmansworth.*

Staybrite Steel Developing Frames

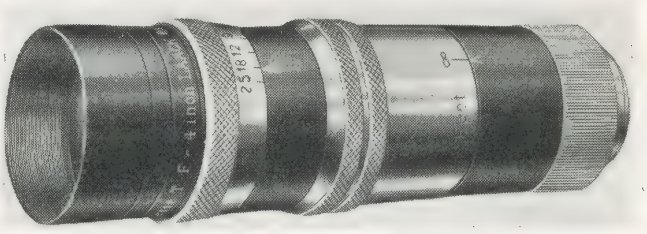
Developing frames for 30 feet of 9.5 mm. or 16 mm. film can easily be constructed in this metal. For the 9.5 mm. film the steel required is six feet of 1/8″ wire and four feet of 7/16″ ground bar, both in Staybrite F.S.T. steel which can be obtained from Firth-Vickers of Sheffield for about 6/-. This will make three 30 foot frames. The bars are sawn into 8″ lengths and the wire into 12″ lengths.

The bars should then be marked with a file into 18 divisions 3/8″ wide with about 1/32″ between each, and all along one side of the bars slots should be filed 3/8″ wide and a little deeper than the film thickness. If a lathe is available these can be turned. In each end of the bars an 1/8″ hole must be drilled, the 1/8″ wire knocked in and the ends riveted over and then bent as in Fig. 1, to form spring sides.

The film is attached at the ends with rubber bands as in Fig. 2, and while winding the film on the ends of the frame should be strained together so that when the film expands when wet the sides expand and so keep the film on tension. Large developing dishes will accommodate these frames, but suitable dishes can soon be made of wood or tin plate and painted with anti-sulphuric enamel.—*Miss A. M. Kordian, 40, Pownall Street, Macclesfield, Cheshire.*

[*We salute Miss Kordian as a very competent "handyman." The idea is rather elaborate, bearing in mind the requirements of the monthly hint competitions, but it is an excellent one and deserves to be known. Editor.*]

What's NEW *in* APPARATUS *and* IDEAS



4in. f/4.5 lens submitted by M. Janovitch & Co.

EXPOSURE METER

Name : Avo.

Makers : Automatic Coil Winder & Electrical Equipment Co., Ltd., Winder House, Douglas Street, S.W.1.

Submitted by : The Camera Co., 320, Vauxhall Bridge Road, Victoria, S.W.1, who, we understand, are responsible for its introduction.

Price : 57/6. Morocco leather case, 5/- extra.

General Remarks : The excellencies of the earlier model are well-known. In the new model they are augmented. In the first place getting the correct reading is so simplified as to preclude error due to incorrect manipulation. A milled disc is revolved until the black pointer is immediately over the red one. The correct exposure is then found at once by taking the stop number opposite the 1/32 mark on the outer scale. Indeed, we fail to see how the user can fail to get correct exposures every time almost automatically, provided the meter is directed at the right angle (and it is not necessary to play any monkey tricks with it because the light cell is recessed so that the angle of incident light corresponds to that of the camera) and the scale is set at a close approximation to the right speed of the film. On test we found the meter to be extremely sensitive—far more so than the earlier model. Another point is that it is made almost entirely of metal casing (the other one was largely bakelite) and is thus more robust. It is smaller, too ($2\frac{1}{8}$" x $2\frac{1}{2}$" x 1"), and slips conveniently into the pocket. The new Avo definitely cuts down the margin of human error to the very minimum.

PROJECTOR

Name : Keystone.

Makers or Agents: Model submitted by The Westminster Photographic Exchange of Charing Cross Road, W.C.2.

Size of Film : 16 mm. and 8 mm.

Construction and Finish: Metal casting with the sprockets, gate and accessory mechanism plated.

Tilt : The whole machine tilts on its base and is controlled by a central screw.

Weight : 16 mm. machine only, 14 lbs. 8 mm. machine only, 11 lbs.

Size: 16 mm. projector packed in case measures $15\frac{1}{4}$" x $9\frac{3}{4}$" x $9\frac{3}{4}$". 8 mm. projector packed in case measures 14" x 12" x $7\frac{1}{2}$".

Standard Projection Lens : 2" Wollensak Sun-Ray.

Picture Size : At 12' both projectors throw picture 2' 6" wide.

Focussing : By revolving lens in lens housing.

Power of Lamp: 16 mm. models are available with lamps of 100 watt, 200 watt, 300 watt and 500 watt power. 8 mm. projector is 200 watts. Voltage 115 volts.

Illumination is indirect via a reflecting service. The lamp house is efficiently cooled. Light trapping is good.

Drive : An electric motor running on 110-120 volts either A.C or D.C. A separate resistance can be obtained for higher voltages. Belt drive to mechanism. The 500 watt model only contains a separate control to switch off the lamp while the mechanism is running.

Film Transit Mechanism: This is normal in character with a single feed and take-up sprocket wheel. Double claws. Only the 500 watt model can be operated in reverse.

Gate : A feature is the easily removable gate mechanism providing for thorough and instant cleaning.

Shutter: 8 mm. projector has 3-bladed shutter. 16 mm. projector has specially designed high efficiency shutter.

Framing by lever control beneath the gate.

Still Device : Stills can be shown and a gauze shaded shutter protects the film when not in motion.

Rewinding : The 8 mm. and 500 watt 16 mm. models rewind by threading the film straight from bottom to top spindles and putting the machine in reverse. A hand operated geared rewind is provided on the other models.

Selo Lighting Set reviewed in this feature.

Prices :—

16 mm. 500 watt (Gold) :
£25 0 0 Resistance £3 19 6
16 mm. 300 watt (Bronze) :
£14 14 0 Resistance £2 19 6
16 mm. 200 watt (Blue) :
£12 12 0 Resistance £1 19 6
16 mm. 100 watt ((Black) :
£10 10 0 Resistance £1 15 0
8 mm. 200 watt (Brown) :
£13 13 0 Resistance £1 19 6

General Remarks : Only the 16 mm. instrument was submitted for test but as indicated above there is also an 8 mm. model. The instrument tested gave a brilliant and flickerless picture, threading was simple and easy and controls easy of access. Very good value for money.

SCREENS

Name : Turner, and "Half - a - Mo" Portable.

Makers or Agents: E. G. Turner Screens, 43-49 Highham Street, Walthamstow, London, E.17.

General Description : The "Half-a-Mo" is a screen of the self-erecting type, and can be obtained in silver, bead or white surfaces. The screen is contained in a box on a spring roller which is counterbalanced by spring loaded stays of oak, finished with mild steel hinges. Although the design is not revolutionary the workmanship is of such excellence that a particularly rigid and durable frame is provided.

Prices range from £3 10s. 0d. for a 24" x 30", white or silver, up to £18 15s. 0d. for a 60" x 80" bead surface. An interesting point is that the white screen surface is perforated, making this type of screen particularly suitable for talkie work.

There are also a number of other surfaces available in the form of hanging screens carried on battens and rollers, including one surface specially designed for use with projectors of low power. Prices range from 12/6 for a 12" x 18" silver screen, up to £5 for a 48" x 72". There is an 8' x 6' screen on roller and batten for £3 13s. 6d.

General Remarks : The makers of these screens are screen specialists who have been working for the professional cinema for many years and have been responsible for many developments in this direction. The Turner screens embody all that is up-to-date in the manufacture of screens for cine projection, and have come well out of the various tests we have given them.

LENS

Name : Laack Dialytar, Serie T.

Makers or Agents: M. Janovitch & Co.

Focal Length : 4 inches.

Aperture : f/4.5, stopping down to f/25.

Focussing : From infinity down to 5 feet.

Scales : Black lettering on white metal ground, easily readable.

Mount : Universal Standard, suitable for both 16 mm. and 9.5 mm. cameras.

Weight : 9 ounces.

Price : £7 7s. 0d.

LENS

Name : Laack, Cine-Polyxentar, Anastigmat.

Makers or Agents : M. Janovitch & Co.

Focal Length : 1 inch.

Aperture : f/1.3, stopping down to f/11.

Focussing : From infinity down to 2 feet.

Scales : Black lettering on white metal ground, very legible.

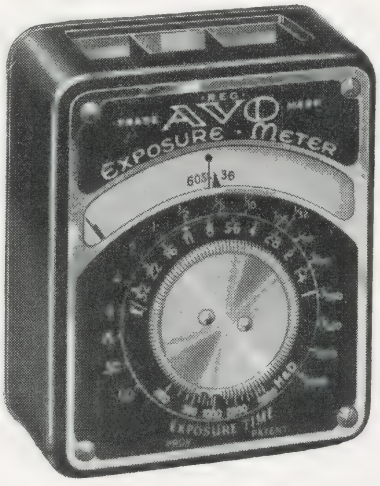
Mount : Universal standard, suitable for both 9.5 mm. and 16 mm. cameras ; designed for universal mounts.

Weight : 4 ounces.
Price : £10.
General Remarks: The above two lenses are an extension of the range which we reviewed in the October, 1935, edition of *Amateur Cine*, and exhibit the same excellencies of construction and precision. The quality of image which they yield is good and crisp and covering power is excellent, as is the colour correction of the objectives. Of particular note is the Cine-Polyxentar, not only because of its extreme maximum aperture, but because this same lens can be stopped to as small an aperture as f/11 without any observable falling off in general quality of the image.

FILTERS

Name : Laack.
Makers or Agents : M. Janovitch & Co., 19, Broad Street, Golden Square, London, W.1.
General Description : The Laack range of filters are designed specifically for use with the same company's lenses. The filters are self-coloured glass in green and yellow, and are made of the finest glass, which are optically ground plane parallel and extra finely polished. The filters are mounted in special clip-on mounts appropriate to the lenses with which they are intended to be used.
Prices : For f/1.3, 1 inch Cine-Polyxentar, yellow filter, 10/6, green filter, 12/6. For f/4.5, 4 inch telephoto lens, yellow or green filter, 14/-. For f/3.5, 3 inch telephoto lens, yellow or green filter, 12/6.

General Remarks: Although it is generally desirable in order to obtain the highest degree of efficiency to use a filter made and provided by the maker of the actual film stock, we think that these Laack filters will make excellent general purpose filters for the man who likes to experiment with various types of stock.



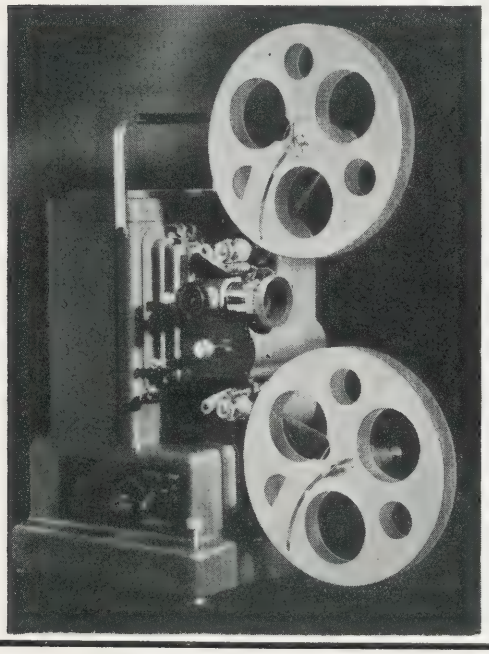
New model Avo Exposure Meter, reviewed on opposite page.

LIGHTING EQUIPMENT

Name : Selo Lighting Set.
Makers or Agents : Ilford Limited, Ilford, Essex.
General Description : The outfit consists of a conical reflector of spun aluminium, 10½″ diameter and 6″ deep. This carries a lamp holder to which is attached three yards of silk covered twin flex terminating in a combined bayonet and two pin plug fitting, making the lamp suitable for attachment either to the ordinary lamp holder or a wall socket. The reflector is carried on a stand 9″ high, terminating in an ingenious base which can either be used as an upright support or as a means of hanging the lamp on a picture rail or other similar support. One 275 watt Photoflood lamp is also supplied. Complete outfit weighs under 1½ lbs.
Price : 17/6.
Lamps : The price of replacement lamps is 2/6 and the continuous working life of one lamp is two hours.
General Remarks: We found it possible to take quite good three-quarter-length portraits using hypersensitive panchromatic film with two lamps at a distance of 3 feet from the subject at an aperture of f/3.5 at normal speed. The colour of the light is particularly suited to the taking of colour pictures by artificial light, but, of course, the appropriate filter must be used.

We are asked to state that an error occurred in the Dekko advertisement in our last issue. The price of the super-attachment was given as 30/-. It should be 15/-.

LEADERSHIP IN DESIGN AND PERFORMANCE



PAILLARD-Bolex Model G.3 Projector

Showing 8 mm., 9.5 mm. and 16 mm. films

Paillards have had many years' experience in the successful design and manufacture of projectors showing more than one film size. It is this long experience which makes the G.3 so outstandingly superior, both in design and performance, to any other projector on the market. Not only has it the exclusive advantage of showing three film sizes—8mm., 9.5mm. and 16mm. but it definitely gives the greatest screen illumination of any sub-standard projector, NOT EXCLUDING THOSE WITH 750-watt LAMPS, as well as pin sharp definition even on the edges of the screen.

OTHER POINTS. Enclosed mechanism, 100% gear driven. Smooth silent running. Still pictures for any length of time without blistering film. Reverse action. Motor rewind. Standard 500-watt lamp interchangeable with 250-watt lamp (the latter costing only 21/-).

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What the SOCIETIES are Doing

Reports for the June issue of "Amateur Cine World" should reach us not later than April 27th.

Adur F.S.

Hon. Sec.: Mrs. G. M. Browne, Hampton, Upper Shoreham Road, Shoreham-by-Sea. Eight members attended annual show given by Bognor Regis F.S. at Theatre Royal, Bognor Regis, on March 24, and were impressed with the Bognor production, *Murder at the Theatre Royal*. Two films are now in production. A comedy, *Lunatics at Large*, should by now have been completed. A dance was held at the Savoy Ball Room, Brighton, on April 4.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Films started last season are now completed and new comedy written by Norman Jeffries has been started. This will be first of two novices' films to be produced this season, so that desire of those who do not possess apparatus and wish to engage in camera work can now be appeased. In the same way, any member who would like to direct, but who has no experience, will have opportunity of directing one of these novices' films. The beginners will be given free hand to do as they please but experienced workers will always be on set to give advice when required and to see that no obviously wrong methods are employed. An admirable idea, Beckenham!

A week or more, commencing April 20th, will be given over to showing of films made by society and members. Performance each evening at 8.15 at headquarters, 7, Victoria Buildings, Beckenham Road. Limited accommodation is free; apply to secretary. *Harvest Moon*, considered best society production, will be shown at each performance. The theatre has recently been re-decorated (new screen and proscenium with fan curtains and indirect coloured lights with dimmers having been installed) mostly with 3-ply which has already been used several times for sets. Few more members required.

Bishop Auckland & District A.C.S.

Hon. Sec.: R. W. Priestman, 4, Woodhouse Lane, Bishop Auckland. This society is now firmly established with over 100 per cent. on initial membership. At last meeting of winter session Mr. G. H. Sewell gave his lecture on Dufaycolor. It is hoped to obtain club and projection room in near future. Local enthusiasts are welcome at any of the meetings, of which particulars from the secretary.

Blackheath F.C.

Hon. Sec.: Mrs. B. Vale, 72, Hervey Road, Blackheath, London, S.E.3. Prize-winning I.A.C. films were shown at studio, 2, Banchory Road, under I.A.C. Fellowships scheme, on March 25th.

The studio is a new one, recently opened. Work has begun on production No. 6.

Catholic F.S.

Hon. Sec.: 36, Great Smith Street, Westminster, W.1. The C.F.S. has received an appeal from St. Joseph's College, Mill Hill, on behalf of a missionary in S. Africa, who writes: "I am giving many bioscope shows with two projectors, standard size and 16 mm. silent. The standard films I get gratis on loan. We have, however, no 16 mm. Catholic films yet. You would do me a great favour if you would get into touch with friends who could present us with some films which are discarded but which can still be used. They need not be on spools." The C.F.S. would be grateful to receive any such, and undertakes to forward them to the missionary in question.

At March monthly meeting Fr. Ferdinand Valentine gave running microphone commentary on film, *The Sacrifice of the Mass*, which formed main portion of programme; supporting films included two travel films and Harold Lloyd and Shirley Temple comedies. The society has to its credit a number of religious films, on prayer, the holy mass, extreme unction, baptism, etc., from which programmes are compiled which are shown all over London.

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East Anglian Federation of Photographic Societies

Hon. Sec. : A. Darlington, 55, Montague Road, Cambridge. This Federation has decided to form a cine group, principal aims of which are : (1) to arrange for organised exchange of amateur films between movie-makers in East Anglian area ; (2) to enable cine workers to give and obtain mutual assistance and advice in their work ; (3) to arrange competitions which will be open both to societies and individual workers in East Anglia. Any societies or individuals wishing to interest themselves in work of this section should write to the secretary. Societies already in the Federation and having films available for circulation among other societies in the area have been asked to send him a list of such films.

Eltham C.S.

Acting Hon. Sec. : Miss E. Booth, 115, Jevington Way, Lee, S.E.12. Work on *Microcosmos* is progressing very satisfactorily. Two sets have already been built in studio—a dining-room and bedroom, using plywood fastened to battens and covered with wall-paper and the usual fittings. Club has recently added four new 500-watt spotlights to its lighting equipment ; they have already proved their worth.

Projection unit has been at work during past few weeks building new projection room and screen for shows in the studio itself. Four holes have been cut in the wall (18 ins. of brick) and fitted with plate glass. From projection room are controlled the projectors, double turn-tables, four-colour stage flood-lights on dimmers, curtain controls and house lights. A small organ console is being built and will be illuminated as in modern cinema practice. Whole proscenium will be portable so that studio can easily be cleared for shooting. Fifty members attended first annual dinner recently.

Club writes : "We would like to thank *Amateur Cine* for their criticisms of *Boomerang* and *Episode*. These are extremely helpful as a guide to future productions." So many clubs have asked for loan of *Boomerang* that duplicate copy has been made. *Episode* (first film to use new Wipacine titles), *Crazy News* and *Colour Cameo* (all 16 mm.) are available for loan.

CLUB REPORTS

(Continued from opposite page)

Finchley A.C.S.

Hon. Sec. : Miss T. Burrough, 64, Avondale Avenue, N. Finchley, N.12. Messrs. Agfa gave lecture on Feb. 24th on properties of various types of Agfa film, with details of speeds applicable to each type of film and degrees of correction for monochrome 'colour' rendering, illustrating points made with display of films. Programme of 9.5 mm. films from Bradford and Houghton-le-Spring societies was provided on March 2nd.

Under auspices of entertainments committee successful dance was held at studio on March 7th. Mr. P. W. Harris gave lecture on home processing on March 9th and prize-winning film, *A Day with the Young Martins*, was shown. On March 16, Mr. F. W. Coppin, of Colour Photography, Ltd., demonstrated with excellent film by Dr. D. A. Spencer, *How it Works in Colour Photography*. Members visited demonstration theatre of the Strand Electric on March 23 and witnessed display of lighting control.

Friends' Hall and Walthamstow Settlement F.S.

Hon. Sec. : S. Birchley, Friends' Hall, Greenleaf Road, Walthamstow, E.17. Society has had very successful beginning and has enrolled over 320 members since last October. Following films have been screened at monthly shows from November to March : *Kameradschaft, General Line, White Hell of Pitz Palu, The Blue Light, The Romance of a Railway, Battleship, Potemkin* and *Aniakchak*. Organising committee are very pleased with gratifying local response which goes to prove their contention that there is a definite public for the better type of film. Arrangements for next season will be announced in due course.

Golders Green F.S.

Hon. Sec. : Miss J. Buchan, 77, Templars Avenue, N.W.11. At inaugural meeting in February, it was decided to hold meetings fortnightly in temporary studio in Hoop Lane. Membership has increased to 25. First dance was held on March 5th. First film show, with musical accompaniment from turntable and amplifier loaned by Mr. C. Klepp and Mr. M. Dietch, took place on March 8th. *Siegfried* and two single reel Chaplin comedies were screened on the 200 B. Script for first production (16 mm.) is now in preparation.

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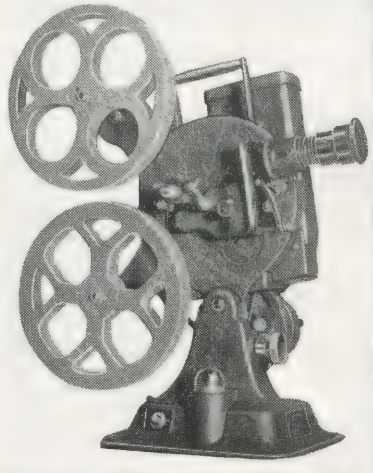

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CLUB REPORTS

(*Continued from previous page*)

Harrow & Pinner C.S.

Hon. Sec.: T. S. Lutas, 25, Westmorland Road, Harrow. Recent meetings have included: March 9th, screening of films, Scenes in Devon and Cornwall (16 mm.)—Mr. Wheatland; documentary (9.5 mm.)—Mr. Stone; topical shots in London and surroundings (8 mm.)—Mr. Sturt. March 23rd, talk by Mr. Miners on the making of emulsions and the action of various developers. Some 16 mm. films were also projected. March 30th, lecture on Kodachrome by Dr. Roy, of Messrs. Kodak, Ltd. Exhibition of members' work will be held on April 15th.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston. The club thanks those societies that loaned films for a show on March 8th. The club's film of the funeral of King George V. is available for loan. No stipulation is made regarding loan of films in return. It runs to 120 ft. of 9.5 mm. stock and includes scenes at the Lying-in-State and of the funeral in London and Windsor. The first super reel of "Briefilms"—which will now be discontinued—is also available for loan. Reading and preparation of scripts and stories for summer will occupy next few weeks.

Highgate Amateur Film Productions

Hon. Sec.: R. B. Matthews, 131, Rosebery Road, Muswell Hill, N.1. As result of announcement in March issue of *Amateur Cine*, Mr. Matthews has been successful in starting the above society. Several meetings have already been held and by the time this report is published shooting on Production No. 1 (9.5 mm.), based on a scenario published in a recent issue of *Amateur Cine*, will have been started. There is plenty of room for new members.

Hyde C.S.

Hon. Sec.: G. Wain, 91, Lodge Lane, Hyde. Members have been very busy in new studio, which is now ready for social events, and is a big improvement on the previous one. The large room has been redecorated and the wall adorned with photographs presented by Mr. W. H. Smith. The tip-up seats have been mounted on wide boards so that they can be placed in rows or round the room, as required. The club paid a visit to studio of Oldham C.S. recently.

Ilford A.C.S.

Hon. Sec.: A. D. Taylor, 9, Middleton Gardens, Ilford, Essex. About 50 members and guests attended dinner at Gatehouse Cafe on March 26th. President, Mr. K. C. Blain, queried, in his speech, whether any other cine club had embarked on such an ambitious programme so early in its career. The society is two years old and was sponsored by the secretary, Mr. A. D. Taylor. The evening closed with dancing.

Kingston C.C.

Hon. Sec.: Capt. S. V. Davidson, 8, Claremont Gardens, Surbiton, Surrey. Demonstration of make-up was given on March 11th, followed by screening of *Scum* and *Auntie* (Blackheath F.C. productions). *The Manufacture of a Photographic Lens*, by Messrs. J. H. Dallmeyer, Ltd., was shown on March 25th, together with *The Co-optimists* (Paillard S.O.D. film) and 9.5. mm. and 8mm. amateur films. The club will be delighted to welcome prospective new members at its meetings.

London A.F.C.

Hon. Sec.: Miss M. Jasper, Elizabeth House, 99, Cambridge Street, London, S.W.1. Encouraged by success of *Wren*, discussion is proceeding regarding plans for three further documentaries: *Dinner is Served* (showing how vast are the various organisations that go to feed London's eight million people), *The Arterial Road* (showing reasons why these roads have been, and are being made) and *The Spirit of Speed* (illustrating how progress entails everything being done quicker than before and what it sometimes costs in human sacrifice). Latest production, *Hands*, was tried out before an audience unfamiliar with the plot (there are no sub-titles). Audience grasped the story but it was suggested that a few re-takes would be an improvement. They are being done. "We should like to thank *Amateur Cine*," writes club, "for the little extra flow of new 9.5 mm. members. We still need one or two more."

Manchester Film & Photo League

Hon. Sec.: H. Kay, 15, Roseneath Road, Urmston, M/c. Illustrated film discussions, open to the public, are meeting with great success, most popular being that on *The Cabinet of Dr. Caligari*. A series of open lectures on the cinema is being arranged and it is hoped to give Manchester an opportunity of hearing some of the well-known figures of the cinema world. Shooting on the League's

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Esperanto film is progressing favourably. Meetings are held every Monday, projection meetings on alternate Fridays. New members welcome.

Montreal Amateur Movie Club

Hon. Sec.: H. D. Mawood, 6th Floor, Aldred Building, Montreal. Short talk on "The Art of Making Up for the Movies," was given by Mr. Malabar, of the Malabar Costume Co., on March 9th, followed by a demonstration on a living model. Many shots of the model were taken on various types of films for experimental purposes. Mr. Russell Graul, vice-president, was host to the club at his home recently, when several films were projected, two in Kodachrome. Five new members were elected at last meeting and club is progressing very satisfactorily.

North East Cine and Dramatic League

Hon. Sec.: Rev. H. S. Cuthbertson, 33, Belgrade Road, Stoke Newington, N.16. Two successful whist-drives were held recently, cameo cine shows being given in the intervals. The dramatic section is commencing work on Galsworthy's *The Mob* and Graham Sutton's *'T Pup*. Following *Amateur Cine's* recommendation, and having a suitable hound in stock, the last named is being put into scenario form by the 9.5 mm. enthusiasts for their 1936 production. The difference in stage and filmic treatment has given occasion for much imaginative argument!

A weekly educational cinema for children has been run to full houses, and selections

CLUB REPORTS

(*Continued from opposite page*)

of their films, together with members' holiday shots and some reels loaned by other clubs, have been screened at members' gatherings. Mr. Edwards, of Heston C.C.

Dancer and Dresser in "Fame", West Middlesex A.C.C. production.

gave amusing talk on March 20th, "How to Make a Cine Club Pay" and the Heston film, *Safety First*, was projected and analysed.

The League has also been recruited for the projection and film programme in a series of Lenten cine services in six Anglican churches in North London, during which the following films have been screened, with a careful synchronisation of gramophone music: *Livingstone, Grass, The Wanderer, Becket* and *The Little Church Around the Corner*. Forthcoming shows include: April 21st, *Warning Shadows* and *Christopher Wren* (London A.F.C.); April 28th, "Mediterranean Cruises," with films, by L. G. Ogilvae; May 5th, "Bird Photography," by Michael Wilson (with films) and May 12th, "Homes of England, Past, Present and Future" (Patrick Wilson). There is room for more members.

Parkhead C.S.

Hon. Sec.: R. Ingram, The Hollies, 715, Abbey Lane, Parkhead, Sheffield, 11. Season of projection evenings has now finished and it is proposed to make one or two films. The president, Mr. A. Ramsay, offers a silver cup to the society from whom the Parkhead C.S. receive what is, in their opinion, the best amateur cine production for any of their projection meetings next season. Societies intending to forward films should communicate with Mr. Ramsay at 331, Ecclesall Rd. South, Sheffield.

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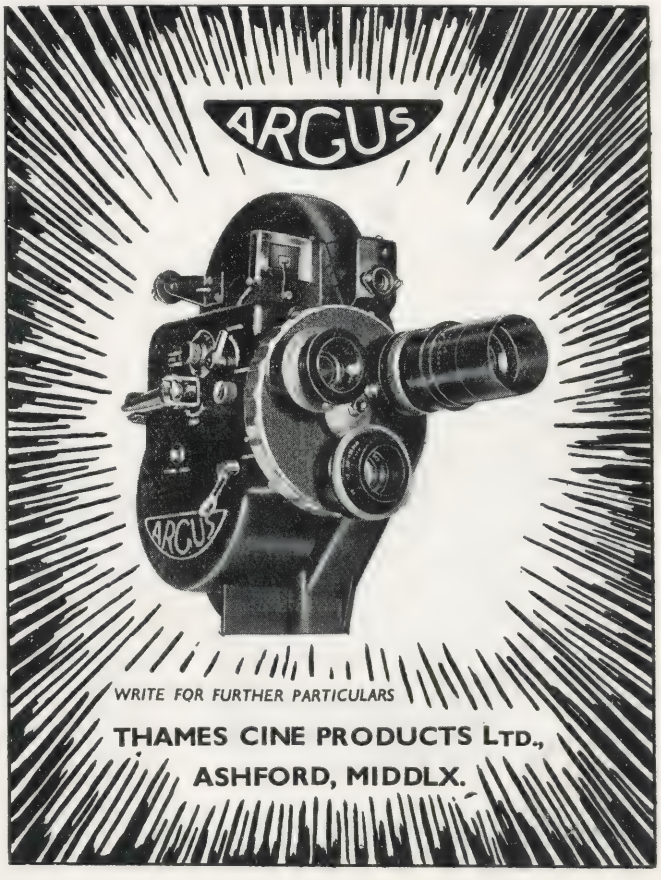

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 54, Hyde Park Road, Southsea. Shooting has commenced on society's first production, *She Who Laughs Last*, based on a scenario published in *Amateur Cine*. 16 mm. neg.-pos. is being used. Mr. and Mrs. C. Worley have placed their home at club's disposal for location of many of the scenes. A wattage of about 10,000 is available (16 photofloods and a dozen 150w. lamps) under direction of Mr. H. R. Verry. Seven members attended Bognor Regis F.S. show on March 24th and were much impressed by the setting and arrangements.

Rayners Lane Camera Club

Hon Sec.: Dr. E. O. Watson, 1, Lyncroft Avenue, Pinner. The club's new cine theatre was opened to the public on March 25th, 26th and 27th, over 200 people attending during the three nights. Among the films shown were *Sunday*, prize-winning effort by one of the youngest members, two professional films loaned by Mr. H. Baker, of Willesden and a programme of G.-B. talkies, including *Friday the 13th*. The G.-B. projectors were loaned by Messrs. Gaumont British, Ltd., and City Sale & Exchange. The dark room for "still" members has now been finished and the necessary equipment is being installed.

Rhos Amateur Film Productions

Hon. Sec.: B. M. Clementson, 54, Church Walks, Llandudno. This society, now in its seventh year of uninterrupted existence, is at work on a new comedy-drama, with tentative title of *Impersonations and Complications*.

CLUB REPORTS

(Continued from previous page)

Direction is by George E. Mellor, whose "dramatic experiment," *Nightmare*, won international award. James Malam, who has turned on practically all the club productions, is behind camera. Half of the footage of 450 ft. has been shot. Film is on Pathe P.S.P. and not a single faulty exposure has been recorded to date. All shots are interiors.

The third Malam-Mellor "dramatic experiment," . . . *And Still the World Goes On*, has been completed and high hopes are entertained of its success in competitions this year. *Coastguard*, last year's film, is still on the shelf, some members of the cast having left the society. The editor is scratching his head over the missing shots! "Owing to a slight disorganisation due to secretarial changes," the club writes, "we very much regret to state that two film bookings were overlooked. Thus we lost our proud record of never having let a society down who had booked our films. We apologise most humbly to the clubs concerned. We assure them there will be no recurrence."

Salisbury A.C.S.

Hon. Sec.: G. G. E. Churcher, Woodcote, Castle Road, Salisbury. Mr. J. P. J. Chapman, pioneer amateur cinematographer and Associate of the R.P.S., showed his Kodacolor and Kodachrome films to the club on March 6th. "For sheer beauty," writes the club, "they far surpass anything we have been privileged to see hitherto. Kodachrome is infinitely to be preferred to Kodacolor. It has not the somewhat hard rendering of the latter and gives no fringe to a background which may be out of focus in the case of a close-up. It catches the slightest suspicion of shades of colour value. For instance, it was noticeable in the case of some shots of the seaside that the water was not just blue, but as it moved it caught the reflected colour of the rocky shore nearby. That the film is sensitive to a high degree was demonstrated by a few shots in slow motion."

The programme included *Framed* and *On Location* (Hyde C.S. films). The G.916 projector was loaned by Messrs. Cinex. I.A.C. prize-winning films were shown on April 1st, the projectors again being supplied by Messrs. Cinex.

Scottish Educational Film Association, Experimental Group, Glasgow Branch

Hon. Sec.: Miss E. McGinley, Studio, 129, Bath Street, Glasgow. Second annual general meeting, held on March 20th, revealed satisfactory state of affairs: 18 instructional films produced by individual members during the year and a credit balance of £52. First summer activity will be a short group film to be made at Film School, Cambusbarron. Winter activities, apart from the editing of the summer films, will consist of lectures on developing, colour, the film strip, filters, "Minibrix" and indoor photography. Members keenly regret resignation of the Convener, Mr. Elder, who is setting out on three years' cruise round the world and, in addition to giving lectures, will make films of an educational nature.

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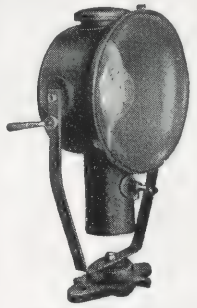

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Shirley Cine Circle

Leader: N. Edwards, "Eastleigh," 48, Bennett's Way, Shirley, Surrey. At annual social, held recently, Mr. R. P. Blennerhassett was presented with award for his film, *A Search for Beauty*, judged to be the best member's film for 1935. Prize for second place went to Mr. J. Mant for *The Hendon Air Pageant*. *Memories of Devon* (Mr. N. Edwards) and extracts from the Circle's film, now in production, *Painless Extraction*, were shown in addition to the above. Messrs. Dollond & Aitchison, Croydon Branch, kindly supplied screen. A scenic of Shirley, now being made, and *Painless Extraction*, will be shown at end of May.

Upminster and District C.C.

Hon. Sec.: D. Vaughan, 590, Green Lanes, Goodmayes. A cinema to seat about 50 people is now being constructed. Two 500 watt Bolex projectors have been installed, together with sound equipment. Work has started on new film which should be finished in early summer. There are still a few vacancies in the dramatic section; apply to Mrs. Jones, 11, Park Drive, Upminster. Technical section is under direction of Mr. H. Young, 11, Donington Avenue, Barkingside, to whom those wishing to join this section should write.

Whitehall C.S.

Hon. Sec.: O. Kordik, India Office, S.W.1. A film production unit was formed on March 18th. Those interested should write to Mr. J. Walker, 55, Whitehall, S.W.1., who is secretary of the unit. On March 25th at 21,

CLUB REPORTS

(Continued from opposite page)

Soho Square, Mr. T. Baird, of G.P.O. Film Unit, gave talk on the film in relation to education and the following films were shown: *Story of the Wheel*, *Earthworm*, *Weather Forecast* and *Granton Trawler*. Summer shooting was discussed at meeting on April 1st at h.q., Somerset House Coffee Room. Civil servants outside London will find it to their advantage to communicate with the provincial secretary, Mr. T. I. Williams, H.M. Inspector of Taxes, Accrington. Fuller details of the society's activities are contained in the "Whitehall Cine Review," a copy of which may be had from the hon. sec.

Wimbledon C.C.

Hon. Sec.: C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey. Rushes of *Unknown Motive*, current production, are very successful. Prize-winning films, and others from the 1935 I.A.C. International Contest, were screened on Feb. 29th at a B.I.C. Fellowship film evening, a large audience being present. Films shown were: *In the Beginning*, *Cement*, *Rodeo*, *Happy Day*, *Easy Come*, and *Doomsday*.

Wisbech Photographic Society—Cine Section

Hon. Sec.: T. W. Bravington, Norwich Road P.O., Wisbech. Work has begun on the club's first film. At film show on March 3rd, *How Talkies Talk*, a sound cartoon, Dufaycolor film by Dr. D. Groom, a 16 mm. silent film of a wedding, a 16 mm. cruise film by Mr. H. Crookes and several 9.5 mm. films by Mr. J. Robb were screened. Dr. Groom closed the demonstration with a 16 mm. silent film, *A Day at the North Cambs. Hospital*. Silent and sound films were shown on March 17th.

Hints Worth Knowing

Half-a-crown has been awarded to the senders of the following hints:—

When using the standard 32mm. lens in a Lux projector, it has been my experience to find that after the machine has been in use for a while, the heat generated by the resistance in the base travels upwards through the casting and causes the ebonite lens barrel to expand ever so slightly; this is sufficient to prevent easy movement of focussing.

It will be found that if the lens barrel is taken out and rubbed well all over with a soft black-lead pencil no trouble will be experienced at all.—*John A. Vinall, 75, Drayton Bridge Road, Hanwell, W.7.*

Many ingenious ideas for making reflectors for photoflood and similar lamps have been devised by movie-makers from time to time, but a cheap and efficient one can be made for only a few pence. A circular lamp shade was purchased from Woolworth's and the inside covered with the "silver paper" from cigarette packets which is pasted on. One or two dozen pieces are soon collected, and the resulting surface gives excellent results. The fixing of the lamp, and the support of the reflector is an easy matter, and may be left to individual taste.—*G. Wain, 91, Lodge Lane, Hyde, Cheshire.*

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Exposure Meter Settings for KODACHROME

(*Continued from page 76*)

prevent sky light from entering the meter field. This may be accomplished by sighting the meter to a point in the scene at an angle of at least 30° below the sky line, which is the angle corresponding to 5 minutes on a watch. Remember that the meter includes all light within an angle 30° above and 30° below the line of sight. (Also 30° each side.)

(3) If necessary to use the exposure meter at the camera position, at a distance from the object, it is important also that no excessively light or dark foreground be included, such as brightly lighted sidewalks or street pavements, and heavily shaded lawns. A comparatively simple method to decide whether such foreground conditions will give erroneous results is to sight the exposure meter directly at the areas in question. If they give indications considerably different from the average of the whole scene, then they should be excluded. If, under these conditions, there is no practical way to go close to the subject, then measure the exposure for some nearby object similarly illuminated."

Kodachrome in Daylight

MODEL 617—use a film speed value of 5 and then proceed as with ordinary films except as noted above. (Always use B. Normal arrow.)

MODEL 627—follow the above procedure and note the meter reading. Tests indicate that best results are obtained if a larger stop than indicated is used. The table below gives the equivalent stops to use.

MODEL 650—use a film speed value of 4 and then proceed as with ordinary films except as noted above. (Always use the white arrow.)

Kodachrome in Artificial Light

"Up to the present time tests have not progressed far enough to give information on artificial light except for use on an experimental basis on the part of the user. For those, however, who wish to try the meter with Kodachrome in artificial light, using Mazda or Photoflood lamps, we suggest the following as a starting point for their tests.

"When making readings, hold the meter within ten inches of the portion of the subject which is of main interest, being careful not to cast a shadow on the surface being measured. Hold the meter within ten inches of the face when making a portrait.

"For Model 617 and 650 try a film speed of 1.5 when using the Kodachrome filter for Mazda or Photoflood and 2.5 without a filter. For Model 627 see the table below.

"In any case it is necessary to increase the artificial light sufficiently to give a practical aperture."

Equivalent Stop for Kodachrome Film

Model 627 Stop Value F Stop	*Daylight*	*Tungsten Without Filter*	*(Mazda) With Filter*
1.5	—	—	—
2	1.2	—	—
2.5	1.5	1.2	—
3.5	2	1.5	1.2
4	2.5	1.8	1.5
4.5	2.8	2	1.8
5.6	3.2	2.5	2
6.3	3.5	2.8	2.2
8	4.5	3.5	2.8
11	6.3	5	4
16	8	6.3	5
22	11	8	6.3
32	16	11	9

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Phone: Hol. 7311/2. **London, W.C.1.**

Answers to Test Paper

(*Continued from page 65*)

3. Finger running down list of Easter tours in paper.
4. Card in shop window bearing the words, SPRING FASHIONS.
5. Hand removing eggs from hen's nest.
6. Hand removing silver-paper covered eggs from chocolate nest.
7. Cluster of crocuses round a tree.
8. Hawker with tray of primroses and violets.
9. Hands placing cover over typewriter.
10. Covering being removed from tennis racket.
11. Apple blossom filling the screen.
12. Curtains flapping at open window.
13. Girl's face laughing merrily.
14. Winter overcoat being hung up.
15. Hands unfolding bathing costume.
16. Shop window full of spring flowers.
17. Hand tears March off calendar, revealing April.
18. Poster exclaiming EXCURSIONS.
19. Motor coach leaving termini.
20. Notice on factory gates: CLOSED UNTIL TUESDAY.
21. Party of hikers on country road.
22. Lambs tumbling about.
23. A bed of tulips.
24. Hand putting hands of clock forward.
25. Hand tears April off calendar, revealing May.

3. The following shots would be needed to eliminate jumps in the action:—

To follow Shot 1. C.U. of the man. He rises, looking towards the woman who has entered. His eyes follow her as she approaches table.

To follow Shot 2. C.U. of the woman who sits down.

To follow Shot 3. M.S. of open door. Man walks into picture and closes it.

To follow Shot 4. M.S. of woman sitting. Man enters shot and sits down.

4. The revolving machine that grades and tests eggs makes the most suitable film material. A collection of spoons is static in nature, and a departing liner too slow-moving and ponderous. The egg machine, by its revolutions, creates pictorial rhythm. Even if shot without imagination, it would offer pleasing movement.

Sir,—Permit me to offer my sincere congratulations on the commencement of the third volume of our paper, *Amateur Cine World*. So far, I have been foolish in that in my desire to gain recruits to our hobby, every copy of *Amateur Cine* that has been issued, I have read, marked, inwardly digested and passed on to twenty-four of my friends, of whom I know that fourteen have joined the ranks and I believe now take the magazine for themselves. The result is that I cannot now bind the volumes as I had intended. However, I now propose to bind the volume now started. I would not miss a page of your monthly advice and criticism for anything. E. R. Mc N. T.

RUNNING COMMENTARY

By

"SOUND TRACK"

AT 64 frames per second a charger of 9.5mm. film is used up in about 17 seconds. This is a grim thought which shows only too clearly why one must be very careful to start filming at the latest possible moment, and stop as soon as the action is completed, when making slow-motion shots. One second wasted at each end means one metre of wasted film!

Personally, I have found that quite often it is only necessary to shoot at 48 f.p.s. to obtain good slow motion, especially for analysing hurdling and similar sports. Golf swings admittedly need 64 f.p.s. for full analysis.

In order to shoot at 48 f.p.s. on cameras actuated with vertical starting buttons, when the speed depends on the distance the button is depressed, one has to make a small wooden distance piece of such thickness that the required speed is given when the button is pressed down onto it. The button is first turned to the 64 f.p.s. setting, of course, otherwise it will not go down farther than the distance necessary to give the previous speed, normally 32 f.p.s. The thickness of the wedge is found by timing, the camera being loaded (with old film) for the purpose. With the camera empty a slightly false value is obtained. I have made similar wedges for 12 and 20 frames per second, as these speeds are not calibrated on my particular camera and both have their uses.

For serious analysis of sports and other movements it should be noted that the same degree of slow motion is obtained by filming at 48 f.p.s. and showing at 12 as by filming at 64 and showing at 16. And, of course, any three-bladed projector will show at 12 f.p.s. without noticeable flicker. Thus a considerable saving of film can be made, especially in the case of complete films devoted to the analysis in question.

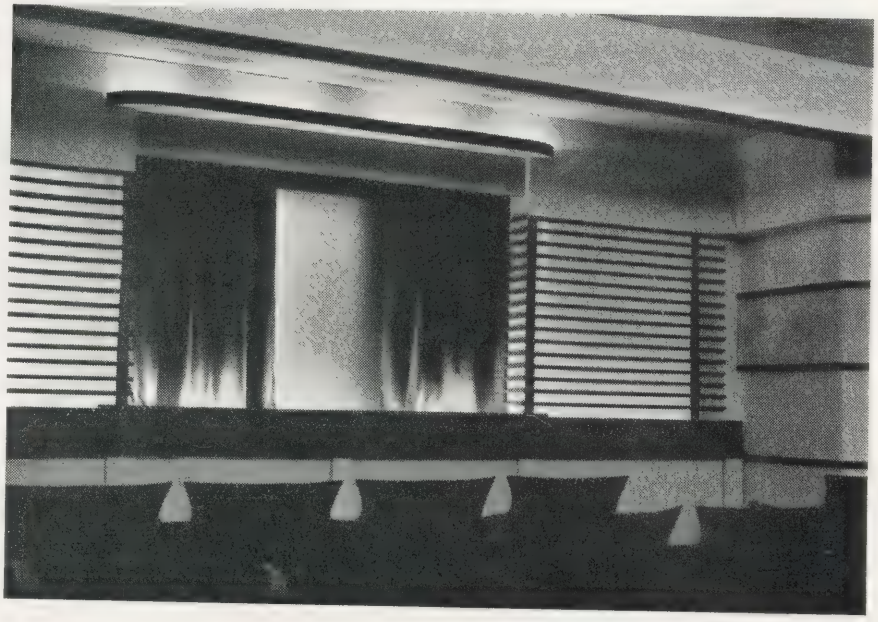
* * *

MANY projectors have at least one rubber belt about them and these sometimes tend to get oily and dirty and generally out of sorts. This unhappy state of affairs can be prevented or, if too late for that, remedied, by the application of a spot of "rubber lubricant" to the belt, the stuff being obtainable from model aeroplane shops very cheaply. Alternatively, castor oil may be used as an excellent substitute.

One takes a drop or two on one's finger and rubs it well into the rubber; the process causes a most decided toning-up. Incidentally, it is always well to have a spare belt (to avoid the danger of anything getting let down) and these may be found in the lids of certain hermetically sealed tins, such as "Four Square" tobacco tins.

* * *

IT is rather interesting to compare professional and amateur film-play production costs. The professionals occasionally publish charts, in trade papers such as *The Cinema*, which show how the total cost is divided among the various production departments. In the table below the professional figures are a fair average over several moderately important productions



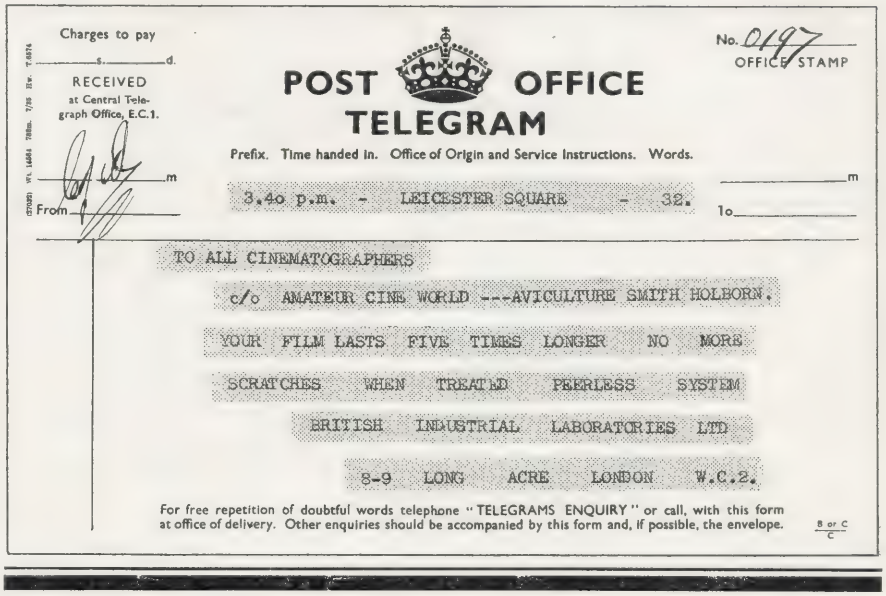
Proscenium of the Rayners Lane miniature theatre. It is interesting to compare the photograph of the finished production with the architect's drawing which was published in our March issue.

and the amateur figures are also fairly representative of an average club production, assuming no publicity is specifically paid for!

Item	*Professional*	*Amateur*
Salaries	40%	nil
Story rights	12%	nil
Overheads, including lights	16%	25%
Publicity	13%	nil
Sets and Properties ..	18%	5%
Film stock, including processing	1%	70%

The item "overheads" should not include

(*Continued on next page*)



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B or C / C

Running Commentary

rent of club room, as this keeps on even when no film is in production. Regarding the staggering 1% spent on film and processing by the professionals, it is interesting to recall that this was not always the case. In his published memoirs, Harold Lloyd, referring to his two-reel comedy days, says that the cost of stock was the *biggest item* of their expenditure.

For amateurs who are lone workers the costing may be even more startling; for example, Mr. H. A. V. Bulleid tells me that in the case of his film "Sundown" (a drama set in the Welsh hills, on 400ft. 16mm.) 95% of the total cost was for film. This is, of course, an exceptional case. There were no studio scenes.

* * *

Mention of the film "Sundown" prompts me to mention its star, a Yorkshire terrier named Clovis Bige, the latter name being a contraction from the French *bijou*, a jewel, which is what he is, in many ways. He throws no temperament, always answers his call to the set promptly and never causes consternation in the continuity department by appearing in the wrong dress. He is an experienced star, for his next film, which, I understand, is to be a drama entitled *Alone*, will be his seventh.

* * *

WHEN you have "seen the programme round," a profitable minute's walk is that from your seat at the back of the

(*Continued from previous page*)

stalls up to the front of the "fourpennies." Or, if the manager is agreeable, better still walk into the wings and so right up to the screen. From this unusual point of vantage one sees what a vague mess of swirling grain the picture one has been watching really is. And yet, from the projection box, it looks a crystal clear segment of reality, framed by a little window less than a foot square.

No two members of the audience see the picture exactly the same size or shape (though admittedly the young couple in front of us did, very nearly). The size of the picture one sees depends on the angle it subtends at one's eye: thus, for example, a 4ft. high screen viewed from 10ft. appears exactly the same size as a 20ft. high screen at 50ft. This very obvious fact seems to be quite beyond those people who refer to one's home-cinema screen as "— but not life-size, of course." It is useless to tell them that, in full close-up on a 24ft. screen, Garbo's ear measures 2ft. wide . . .

* * *

A SMALL improvement to a film projector that seems, so far, to have escaped the attention of all the manufacturers, is the fitting of a scale to the focussing lens, giving focus position and screen size for various distances from the screen.

Fortunately, one can quite easily do this for oneself by trial; the projector is set up and focussed and a mark made on the knob (or whatever the control may be; in some cases it is best to affix a cardboard ring or a pointer) and the length of throw is written against this mark. This is repeated for two or three throws in the most-used region. Then, when the projector is to be used in strange surroundings, the focus can be set right without any "messing about." Such calibration is particularly useful on projectors such as the Kodak model C, where the focus is lost between reels owing to the fact that the lens has to be screwed forward in order to clean the gate and guides properly.

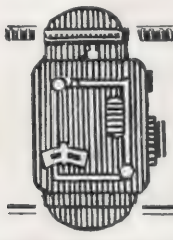
As regards the picture size for a given throw, one should, perhaps, *know* this: the basic fact that I manage to remember is that a 2in. lens on a 16mm. projector gives a 5ft. wide picture at a throw of 24ft. But with lenses of such weird focal lengths as, for example, 32mm., floating about, I really feel that definite figures should be available for all cases. Preferably *not* graphs. These are a headache to the non-mathematicians!

* * *

One reads extensive notes on the subject of "preparing the cine camera for the summer months" wherein are formulated the usual routine (and essential) details of examination and cleaning: but it is well, now and again, to go further than this and actually follow the passage of a full reel of film through the camera, to make absolutely certain that everything is in order.

To do this the required length of used film should be taken and loaded into the

(*Continued on opposite page*)



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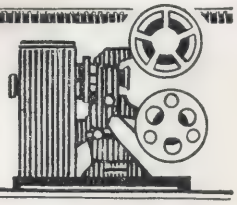

8 mm. — 9.5 mm. — 16 mm.

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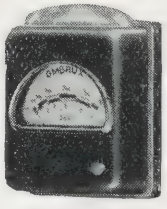

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CINE EXPOSURE CHART FOR MAY

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL SUBJECTS Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			Promenades; light monuments and fountains, quayside; open camp & picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4	5	5.6	5.6	7	8	7	9	10	8	10	11	10	12.5	14	11	14	16
Weak sunlight or bright diffused	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Diffused or slightly cloudy ..	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Dull	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Gloomy, or very dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A	*Group B*	*Group C*
Gevaert Ortho Rev. and Neg.	Agfa Ortho Reversal	Agfa Isopan Reversal
Kodak Pan-Reversal (16mm. and 8mm.)	Agfa Pan-Reversal	Kodak Supersensitive Pan Reversal
Pathe R.O.F. and Negative	Agfa Pan. Negative	Selo Hypersensitive Pan Negative
Selo Ortho. Negative		Gevaert Pan-Reversal
Vauxhall Selo 9.5 mm.		Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/5.6.

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

---

camera exactly as raw stock is loaded in the normal way, but with the exception that, if spool-loaded, projection reels should be used instead of camera reels, so that one can watch the winding in the reels and see if it is smooth throughout; and if charger-loaded, the lid of the charger should be left off so that one can examine the behaviour of the film in the charger.

The reel should be run through the camera in several shots, exactly as is done during normal filming; if multi-speeds and back-turning are fitted, these should also be tested and the speeds timed.

Apart from the interest of watching the film following its appointed path with order and precision, one is also assured that it will behave nicely when confined to the hidden darkness of real shooting.

* * *

THE elaborate studio jargon used by some amateur producers, particularly beginners, is all very well; but some of them take it far too seriously so that when they misuse it the result is simply laughable.

I heard one raw beginner say: "Will there be *a shoot* on Saturday?" On protesting, I was rebuked and told that the alternative was worse, *viz.*, "Say, buddy, is these location shots scheduled up?"

* * *

WHEN showing *unnotched* films in machines such as the Pathe "Home Movie," which have a clutch bearing on the edge of the film, wear and tear on both film and projector can be decreased by making a small wire hook to hold the clutch clear of the film.

The reason why this should be done is that, in time, a groove gets worn in the clutch by the passage of (notched) films past it; and since the width of this groove is only just wide enough to allow the passage of the film, when a join comes along the overlapped part tends to get sprung away, or even torn. This is an added reason why all joins should have their sharp corners bevelled away.

READER'S EXPERIENCE WITH 8 MM.

Sir,—I have been a regular reader of your excellent journal from the first number and I will say this: I have gained all my knowledge of cinematography from it, so far as theory is concerned, and my practical experience is such that people, even utter strangers, who have seen one of my little shows, declare it "extremely good." I have taken 1,000 feet of 8mm. film and have not had more than a total of two feet of wasted film through ill-use of the camera.

As directed by the writers, or modified to suit my needs, sometimes improved, I have made all kinds of accessories, including a titler, floodlights, miniature proscenium and film rewind.

The point is that I have not wasted any footage by under or over exposure, or made any film that could not be projected and enjoyed, all by following out the advice in the journal and by keeping my finger off the button till my brains and memory had had a chance. So if you want to print a testimonial, print that; I shall be pleased. Kingswood, Bristol. J. A. Brand.

Getting Best Results with 8 mm. Cameras

(*Continued from page* 80)

of this size. As the result of the manufacturer's vast experience it is extremely reliable and comes very near to perfection. After various processing difficulties in the early days of 8 mm. work, all troubles have now been overcome and the 8 mm. enthusiast enjoys a service of as high a standard as the 16 mm. user. Automatically controlled processing, fine grain and a highly panchromatic emulsion, together, have made this the most popular of all 8 mm. film stock. It is supplied in double 8 mm. width and is sold including processing rights.

Fine Grain Film

Gevaert 8 mm. film is made in two varieties. The one is orthochromatic and is somewhat slower than the Kodak and Agfa types, whilst the other is a high-speed panchromatic which is about a stop faster than the other two brands. These films are of very high standard and of fine grain—even the fast, panchromatic type. In this case, processing is paid for separately, hence Gevaert films may be developed at home without losing any benefit for which payment has been made.

After processing (at home), the film is folded in half at one end and the fingers run along the whole length, when, by reason of a patented incision in the base, it will separate into two lengths each 8 mm. wide, ready for projection. These films are only supplied in double 8 mm. width. Processing will also be carried out professionally if desired.

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Your Problems Solved

We print on this and following pages a selection of replies recently given to readers' enquiries. Providing a stamped addressed envelope is enclosed, all replies are sent by post.

PROJECTION

"I am using a Kodascope Model Eight 60 and I find that with a screen much larger than 30" x 20" the pictures are not sufficiently well lighted. As I want to use, for special purposes, a screen 40" x 30" I would like to know of someone who would be able to fit the projector with a more powerful lamp, say 250 or 300 watts. The current obtainable is 250 volts D.C. and the lamp at present in use is the standard one, 23 v. 100 w."—*H.C.B., Ilkeston.*

Merely putting more light in your lamphouse will not necessarily mean that more light will get on to the screen. These low-power 8 mm. projectors are designed to work at the highest possible efficiency with the particular size of filament in the lamp supplied. A higher power lamp emitting more light *from a bigger filament area* may actually be less efficient on the screen. Furthermore there is not much room to play about with inside the 8 mm. projector. We do not think you would be very pleased with the conversion and remember you will need at least 100 per cent. more light to cover the bigger screen area.

We suggest you watch the second-hand columns of this magazine and communicate with some of its trade advertisers, with a view to exchanging your present instrument for a more powerful one.

TITLING

"Using a Dekko Dallmeyer 1" f/1.5 lens, I wish to do my titling with the camera at various distances from the title screen—(1) with the intention of altering the size of the figures for various circumstances and (2) to give an approaching and receding effect, without reverting to trial and error methods of ascertaining the screen areas covered by the camera at distances between 18" and 72". Would it be a feasible method to estimate the area in relation to the size of one frame of film in the proportion of the distance of screen from lens?"—*P.K.C., Birkdale.*

The method you suggest of estimating the field covered at various distances is a practical one. The width of picture taken on 9.5 mm. film is 8.5 mm. Describe a line of this length, at its centre erect a perpendicular 25 mm. long (the focal length of the lens), join the end of this line with the ends of the original line and extend them and you have the angle covered by the lens and can measure off the field at any distance.

Using such tiny distances creates the need for rather a high standard of accuracy in working, but it may help you to know that the 25 mm. lens on 9.5 mm. film covers the AMATEUR CINE WORLD title card measuring 8½ x 6½" at 25 inches.

MAKING SCREEN

"Could you recommend the best kind of cloth for making a roller screen? I shall spray the screen with 'Extralite' and would like to know if it is necessary to paint or spray the cloth first; is so, what with?"—*L. L., Harbourne.*

The most suitable kind of support for your new screen is a good quality, unprimed artist's canvas of fine quality, which you can obtain from your local artist's colourman. The material must, however, be prepared with a suitable priming for 'Extralite.' The makers or retailers of this material can recommend the most suitable priming.

You can obtain ready prepared screen material from J. Denton, Ltd., Engine Lane, Low Fell, Gateshead.

In last month's issue we published a useful hint from a reader on making large screens.

USING EXPOSURE METER

The re-marking of the apertures on your lens mount that you suggest is hardly necessary, even though the apertures on your lens are f/3.5, f/5 and f/7, while your meter gives readings of f/4, f/4.5 and f/6. At the same exposure time, f/3.5 gives about 30 per cent. more exposure than f/4, f/4.5 gives less than 25 per cent. more than f/5, and f/6 gives about 30 per cent. more than f/7.

On a photographic emulsion of ordinary characteristics 100 per cent. increase in exposure is necessary to gain any appreciable difference in density, and the latitude of modern emulsions should cover an error of 8 to 1 ratio without giving bad results.

It is much more likely that you are going wrong by taking the reading of your meter, and using the literal exposure indicated, without realising that any meter can only read the *sum* of the light emitted from the area being photographed, and that if that sum is made up of a large area of low intensity with a small point or points of light intensity, it is desirable to give rather more exposure than the meter indicates. Conversely, if the reading is taken on a subject containing very little shadow areas, e.g., an open landscape, it may be desirable to shut down one stop below that indicated. Shutting down one stop lowers the exposure 50 per cent. Opening up one stop increases the exposure 100 per cent.

To test the accuracy of the above, take a range of exposures on a test object under unvarying light conditions, giving some of the exposures well above and some well below the indicated meter reading, and varying the apertures not only on the indicated stops on the lens, but also at apertures between these stops.

FILMING ABROAD

(1) Few countries will charge duty on camera or film carried by a traveller and used for his personal purposes. You might, however, have a little difficulty in getting the Zeiss camera back into this country without paying duty. This difficulty could be avoided by carrying with you the invoice and receipt which you obtained at the time of purchase of the instrument.

(2) 9.5 mm. film can be obtained and processed in Germany without difficulty.

(3) Exposed and undeveloped film would probably be regarded as "negative."

Processed reversal film would be regarded as "positive." The duty on negative is higher than on positive. However, provided the quantity carried is not too large, no duty would probably be charged.

It should be realised that in all these cases the country is entitled to make duty charges, but personal discretion is allowed to the local customs official in relation to private travellers.

In some countries, it is imperative that film should be processed and examined before it is allowed to be passed out of the country. In view of the present political situation in Germany, it is possible that some such rule has been imposed or will be imposed. We cannot, however, get definite information on the matter.

Replies to Readers

BLURRED FILM

There are several contributory causes of the "blurring" of the image in your film. These are (a) over-exposure of the subject (b) halation (c) processing.

(a) and (b) are partly due to the position of the lights you have used, and (c) has aggravated the trouble. Had the first development not been taken quite so far the contrast would have been lower, there would have been rather more detail in the highlights and the halation would have been less pronounced. This is not a condemnation of the processing methods, as they would in any case give treatment most suited to the majority of the shots in the reel.

Halation is the effect obtained when there is an excess of light falling on any part of the film, and is due to the actual reflection of the light rays back from the surface of the transparent support, combined with scattering of the rays by reflection between the particles of the emulsion.

The placing of your lights too near the subject creates a very high degree of contrast in the lighting. The illuminating power of a light varies very considerably as the lamp is moved nearer or farther from the subject. The rule is that the light varies inversely as the square of the distance, i.e., that a light moved to twice its original distance will only give a quarter of the illumination. In some of your shots the background must have been three times as far away from the light as was the main object, and the main object would then be receiving about nine times the exposure as compared with the background. We suggest that you never use your lamps nearer the subject than about 4 feet.

As you mention that throughout the reel all the highlight portions came out in the same way, we suggest that you ask your processing house not to carry the processing quite so far in future.

LENS

Simple lenses are prone to a number of faults or aberrations, such as coma, absence of proper colour correction, astigmatism and others. The larger a lens is the greater the degree of these faults, other things being equal. Modern lenses are by no means simple either in theory or in fact, and are made up of a number of glasses of different curvature and of different refractive (bending) power.

The presence of a number of glasses introduces certain other tendencies to fault, such as internal reflection, but multiple glasses and combinations of glasses are used in such a way that one fault is played against another in order that they shall cancel one another out. The excellence of the result is due to a delicate balance, and this balance is only entirely accurately attained at one aperture of the lens—generally the maximum aperture.

By varying the aperture the degree of this balance of attributes is also varied, and thus a large aperture lens stopped down is less accurate than at its maximum opening. For this reason, an f/1.9 lens stopped down to f/2.8 may be less accurate than a lens which has been computed to an aperture of f/2.8, and is used at that aperture. In these days, however, the difference is not always a marked one.

An f/2.8 lens is not necessarily preferable to an f/1.9 lens, for each has its uses. Many people use a lens of as large a maximum aperture as f/1.5 for most of their work. A good all-round equipment is an f/3.5 lens for general work and an f/1.9 or f/1.5 for artificial light and work in dark places.

SCREEN TESTS

The best way in which we suggest you can carry out your screen tests is as follows :—

(a) Select a number of emotions or expressions to portray. Do not let these be violent in character, as otherwise your artists will exaggerate tremendously, and the tests will be of little value.

(b) Let the prospective artists know at least a week beforehand what they are going to be called upon to do. This may be a little unusual, but it will enable the more earnest ones to study, and if necessary rehearse, what they will be called upon to do.

(c) Consult with your chief cameraman as to the best general lighting for the ladies and the best general lighting for the men. These two lightings will, of course, not be the same, but the lighting set-ups should be registered so that for the first test it will presumably be kept in the Society's records. Everybody of the same sex will receive the same treatment.

(d) Presumably you will also have a still cameraman who will take shots during the tests.

(e) Have one director for all the tests, and let him take ample time.

(f) Do not do the tests in the presence of an audience consisting of the rest of the Club. Remember that novices are nervous, and give them a fair chance.

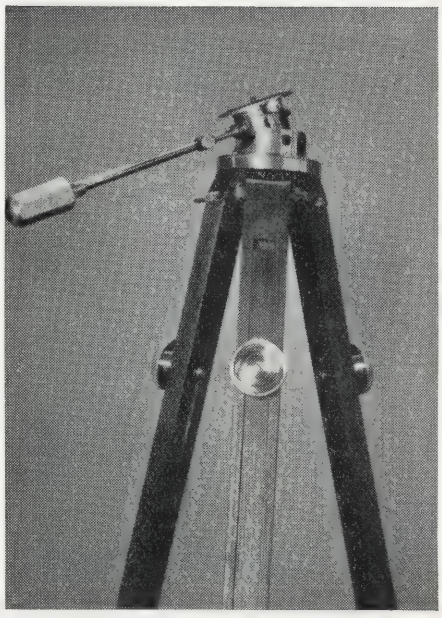
(g) Include one shot of each person in which he or she, holding a normal expression, starts with the head turned to the right, and then slowly turns the head on the shoulders until it is pointing to the left. This will enable you to find which is the best side of each person.

(h) Have the lens on a level with the centre of the subject's face. It is possible after the preliminary tests have been carried out in this way, that your cameraman when viewing the results will find it desirable to photograph some people from a position a little higher or a little lower.

TITLING

The Pathescope camera with f/3.5 lens should be placed at 18″ from the title card to cover an area of 8″ x 6″. If your lens is of the fixed focus type then you must use a supplementary lens of 18″ focus in front of your camera lens.

(*Continued on next page*)



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Replies to Readers

(Continued)

Using Pathe R.O.F. or Gevaert 9.5 mm. ortho, with 2 100-watt lamps at 8" with fairly efficient reflectors behind them, you should be able to obtain proper exposure at full aperture running the camera at half speed. (This can be done by improvising some sort of brake to work on the revolving knob which projects on the right side of the instrument.) With P.S.P. or the new Selo 9.5 mm. film you could obtain correct exposure at normal speed.

You should obtain quite satisfactory results with Econasign stencils on a pale yellow or light blue card. Care should be taken that the stencilled letters are really dead black.

TITLING

The numbering of Woolworth's spectacle lenses corresponds with their focal length in inches. A No. 10 lens, therefore, has a focal length of 10 inches.

The Pathescope fixed focus f/3.5 lens has a focal length of 20 mm. At a distance of 7", it covers an area of 3" x 2¼". At a distance of 20" it covers an area of 8½" x 6½". To find out the area covered at various distances draw a horizontal line 20 inches long, AB. At point B at one end inscribe a line at right angles. Set off on this, above and below the point B, the two distances 8½" and 6½" (putting half the distance above and half below the line AB in each case. Join the four points thus obtained with point A, and you will obtain a pair of angles. By placing a ruler or set-square at right angles to line AB at any given distance from point A you will be able to find the dimensions of the long and short sides of the area covered by the lens at that distance.

FILMING IN SWITZERLAND

(1) The article, "Filming Winter Sports," published in the February issue of *Amateur Cine World* gives you useful hints and information.

(2) As you do not say what film you will be using, we cannot advise you as to what class it will fall on the Ilford meter. For close-ups and ordinary subjects, take your reading direct. For large open snow-swept landscapes, take the reading and give one stop *more* than is indicated ; i.e., if the meter says f/8, give f/5.6. (Refer to the article on Exposure, by P. C. Smethurst in our issue of November, 1935). Be careful not to underexpose your subjects or you will lose quality, particularly in close-up faces and in figures on the snow.

(3) Again, you do not say what film you intend to use, but the makers of the various films also issue filters suitable for them and will tell you what the multiplication factors are. For example, Ilford issue a special 9.5. mm. filter which increases the exposure 1½ times. As it is fairly light in character, you can keep it on all the time, except when you are taking very dark subjects and want the utmost exposure. Such a filter will give you better sky rendering and stress the shadow detail in snow scenes. Do not use a very deep filter as, except in the hands of a skilled worker, such a filter is apt to give disappointing results.

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We do not see how such a device can be copyrighted under the Copyright Act. It

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Replies to Readers

(Continued)

seems to us that it comes under Patent Law, and that therefore, a provisional specification must be taken out in the usual way. An authority on the subject of "Copyright in Industrial Designs" states that where the author has evolved some purely mechanical contrivance, something possessing an advantage not in its appearance, but in the way in which it functions, it comes within the province of Patent Law.

DOUBLE EXPOSURE

In order to carry out double exposure on a cine camera, it is necessary to mark the film before taking the shot or alternatively to carefully time the period of the part to be overlapped; i.e., if you wish to make a dissolve lasting three seconds you should start to count as you commence to close down the diaphragm of the camera. You can then wind back the film the appropriate distance. Your camera takes 16 pictures a second. The best method is to mark the film on the edge by means of a small notch.

If more than one exposure is to be given on a section of film, the necessary adjustment must, of course, be made in exposure if two exposures are actually to be superimposed. This is a question of personal judgment, and varies from the position where no change is needed from normal exposure in each case (in cases where one section of the picture area is "blanked off" by a mask in the first exposure and filled on the second) to cases where each exposure has to be half or less of the total normal exposure because the two sets of images are intermingled.

All film of the orthochromatic type or ordinary type can be worked in the light of a dark room lamp but for panchromatic film or Selo 9.5 mm. a green safe-light should be used. In both cases, the film should be exposed to light as little as possible.

SHOWING SUB-STANDARD FILM IN PUBLIC

9.5 mm. and 16 mm. safety film is non-inflammable and can be shown in public without special precautions. It does not come under the Cinematograph Act of 1909. About a year ago there was a test case regarding the showing of safety sub-standard films. The County Durham police prosecuted the proprietors of a hall in Boldon for showing the film, "Potemkin," on the grounds that the 16 mm. stock used was inflammable and therefore came under the Cinematograph Act, 1909. A Home Office expert was called in to prove that the film was inflammable. The Jarrow Bench, however, dismissed the summonses with costs against the police, who subsequently appealed. Mr. W. H. Thompson, the London solicitor defending the case, was later informed by the solicitor to the Durham County police that the appeal would not be proceeded with.

FOCUSSING

When a lens is focussed on any infinitely distant object, e.g., some detail in a distant landscape, then the lens is said to be "at infinity," and the distance between the lens and film is then equivalent to the focal length of the lens. In practice, owing to depth of focus and other characteristics, not only the distant objects but other objects between the

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PATHESCOPE FILMS—30ft., 60ft. and 300ft., stamp list. Murdock, 36, Bidwell Gardens, Baunds Green, N.11.

WANTED to Buy or Hire, 9.5 films of fire brigade apparatus, etc., any length. Fireman, Coalville, Stoke Road, Slough.

CINE-NIZO 16L, f/2.9 focussing Steinheil-Cassar, accessories case, cost £23, Sell **£15**. Also Cine-Nizo 9½F, f/3 Meyer, case, etc., cost £14, sell **£6**. Both fine condition. Weston, 22, Springwell Avenue, Harlesden, N.W.10.

WANTED. Projection lens for 200B. Superlite preferred. Routh, Springfield Terrace, Yeadon, Leeds.

9.5mm. LATEST CORONET CAMERA. Set of Portrait Lenses, case as new, bargain **£2 12 6.** Gould, Stourton, Stourbridge.

16mm. UNUSED FILM, six 50ft. reels Kodak Panchromatic, one 50ft. Dufaycolor, £2. 42, Beaufort Road, Ealing, W.5.

BOLEX G.916 PROJECTOR for 9.5 and 16mm. films, 2/200, 2/500 watt lamps, 2 resistances, carrying case. Cost £60. New last October—owner going abroad, **£35**. Brooke, Whitethorn, Kenilworth, Warwickshire.

PATHE 9.5 DEVELOPING OUTFIT, 17/6. Herbert, 6, Milton Road, Horfield, Bristol.

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Replies to Readers

(Continued from previous page)

distance and a point comparatively near to the lens, will all be in focus.

By moving the lens forward slightly, the most distant objects will be less sharp to a small degree, but the degree to which objects are in focus near the lens will be very much increased. In other words, sharp focus will be brought nearer. The infinity mark should strictly indicate the first mentioned conditions, but it is a practice among some lens-makers to place the infinity mark at the point which gives the most practical field of focus, as indicated in the second instance.

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The markings on the Portrait attachments are "O M 50" "1 M" "2M" and not as stated by you. These are the focal lengths of the attachments, being respectively half a meter, one meter and two meters, and should be used with the lens set at infinity, and the camera at these respective distances from the subject. A meter equals 39.37 inches.

The other mount is marked "X4" and not "+4." This marking shows that the colour filter which is contained in the mount has a multiplying factor of four times.

FOCUSSING

For all practical purposes the diaphragm of a lens may be regarded as being situated at its optical centre, and it is from this point (the diaphragm collar) that measurements should be taken. The exception to the above occurs when a supplementary lens is being used. In this case, the measurement is from the front surface of the supplementary lens to the object, and the distance between supplementary and camera lens is not critical.

DYING FILM

If you are using negative-positive 16 mm. you can have the positive printed on lavender or blue base, which will give the desired effect. Both Messrs. Gevaert and Messrs. Ilford supply this material.

If you prefer to dye your film yourself it should first be cleaned carefully from grease with carbon tetrachloride or some similar solution, and then given a thorough washing, and then whilst still wet immersed in a suitable commercial dye. Your photographic dealer can supply you with commercial dyes, such as Vanguard, Johnson's, Burroughs Wellcome, which are sold in fluid or tablet form, suitable for easy mixing. Full instructions as to the strength of the solution and the times of immersion are supplied with the dyes.

We do not advise you to attempt to make up your own dyes, as the commercial article is more stable in character than the home-made one. You can, however, obtain pale tints by using ordinary "Dolly" dyes in a fairly strong solution. We cannot, however, guarantee the permanence of these.

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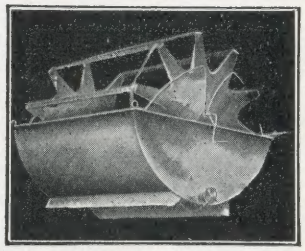

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